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# Musical Courier

*Review of the World's Music* *Published since 1880*

**THOMAS SCHERMAN**

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PUBLISHER AND EDITOR
Lisa Roma Trompeter

MANAGING EDITOR
Russell Kerr

ASSISTANT EDITOR
Mary Craig

ASSOCIATE EDITORS
René Devries Leon Carson
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Curtis E. Rice

ART AND PRODUCTION
Michael Rostock

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**REPRESENTATIVES: NORTH & SOUTH AMERICA:**
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### Patronage Then and Now

The face of music in America is being changed to a large degree by the munificent gifts being made to promote this art by leading foundations. The picture has been brightened, so far as our composers are concerned, not only by the pioneer work of the Guggenheim Foundation but by such awards as those made by the Rockefeller Foundation to the Louisville Orchestra, and in another connection to the American International Music Fund and the American Symphony Orchestra League, for the commissioning or recording of works by living composers.

The Ford Foundation has awarded $310,000 to the New York City Opera Company for a second New York series of operas by American composers and for a tour of the country. The Ford Foundation has also invited several hundred musical personalities throughout the country to nominate American vocalists, pianists, string, woodwind and brass instrumentalists for awards of $5,000. The artists selected by a panel of judges will be asked to suggest names of American composers to write works for them and ten orchestras will each present three of the works with the artists nominated. But this type of activity, fine as it is, is not enough.

• • •

In former years, musicians and musical artists were the recipients of monetary favors and performance opportunities from princely benefactors. In more recent years, patrons like Higginson, Otto H. Kahn, Frederic Juilliard and many others picked up the tab to pay the deficits of opera companies, symphony orchestras and to help along private careers. This is no longer possible because of our present-day tax structure; private funds are not available for such patronage except through the tax-exempt foundations. It is manifestly impossible to subsidize all who are deserving of patronage, in any case, mainly because artistic talent often stems from complex personalities, some of whom are constitutionally relucant to "toot" their own horns.

To a large extent, in this day of democratic backing for art, the role of the patron has devolved upon the individual who will personally support the arts and artists by encouraging and attending "live" performances of their work. This is our modern opportunity and obligation. (Incidentally, those who read MUSICAL COURIER will become familiar with the names and faces of our best musical talent.)

We urge upon you: **Attend concerts and opera performances.** That is our clearest opportunity for effective patronage.

Lisa Roma Trompeter


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February, 1959
Seventy-ninth Year

# nothing but

### Music Critics Circle Honors Piston and Moore

Walter Piston and Douglas Moore have been given the 1958 awards of the Music Critics Circle of New York. Mr. Piston's Viola Concerto was adjudged the "outstanding orchestral work of the year." Mr. Moore's "The Ballad of Baby Doe" was voted the best opera produced in New York during the same period. A special citation was made, among orchestral works, to the late Ralph Vaughan Williams' Ninth Symphony. No awards were given for choral and dance scores. Mr. Piston's work had its first New York performance by the Boston Symphony under Charles Munch on March 19 last. The Moore opera was given its Manhattan premiere by the New York City Opera on April 3. The choices were reported to be vigorously contested, and five ballots were necessary to arrive at a final decision.

### New American Works for New York City Opera

The second series of American operas will be presented by the New York City Opera Company in its coming six weeks' spring season, to open March 19. It will include ten native works, seven of them in new productions.

New York premieres will be given to Carlisle Floyd's "Wuthering Heights" (the libretto of which was printed in MUSICAL COURIER last October) and Lee Hoiby's "The Scarf." The first performance by a professional company in New York will be given to Robert Ward's "He Who Gets Slapped." Other operas in English to be heard are Kurt Weill's "Street Scene" and a repetition of Douglas Moore's "The Ballad of Baby Doe." Announcement of other operas for the series will be made later.

The Ford Foundation has again awarded a grant of $310,000 to defray the costs of this spring season and a national tour planned in 1960.

### Callas Sues Rome Opera

Maria Callas has brought suit against the Rome Opera, asking $4,320 in salaries for performances from which she was dropped. The soprano's suit is said to have followed her walkout from the Rome Opera after the second act of "Norma" last Jan. 2. The opera management called her suit "ridiculous," according to a United Press dispatch from Rome, and threatened a counter suit.

*Receiving the proclamation of New York's Mayor* ROBERT F. WAGNER *proclaiming "National Opera Association Week." Left to right,* FRANCES YEEND, *soprano of the New York City Opera Co.;* PETER PAUL FUCHS, *Louisiana State University, vice-president in charge of convention;* DEPUTY MAYOR PAUL O'KEEFE; DANIEL HARRIS, *Oberlin Conservatory, president; and* LEONARD TREASH, *Eastman School of Music, past president.*

### Fourth Annual Meeting of National Opera Association

Mayor Robert F. Wagner proclaimed the week of Dec. 29, 1958, as "National Opera Association Week." This event was the beginning of the activities of the Fourth Annual Meeting of the National Opera Association held at the Manhattan School in New York City.

The opening session was devoted to the opera showcase with Leonard Treash as moderator. Four composers discussed their operas: "Evangeline" by Otto Luening; "Port Town" by Jan Meyerowitz; "The Nightingale" by Bernard Rogers, and "My Darlin' Corie" by Elie Siegmeister.

Howard Groth was moderator for the Tuesday morning "Opera" discussions. Those heard were: Tibor Kozma, "The Conductor's Viewpoint"; Elemer Nagy, "The Stage Director's Viewpoint"; Wilfred Bain, "A Curriculum for Opera Directors"; David Lloyd, "The Plight of the American Opera Singer." In the afternoon the discussion continued with Daniel Harris as moderator; Herbert Grossman of National Broadcasting Television, "Problems of Televised Opera"; Thomas Philip Martin, "The Translator Looks at Opera"; Don Blakely, "Stylized Opera Lighting" and Peter Paul Fuchs, "Stylized Opera Acting," assisted by three singers. The evening session was the presentation of two operas—John Duke's "The Sire de Maletroit" in its first New York performance by the Community Opera, Inc., Gladys Mathem, president, Gunda Mordan, stage director, and "The Robbers" of Ned Rorem by Carl Bamberger, and members of the Mannes College Opera Workshop.

Fred L. McKitrick was the moderator for the closing session Wednesday morning. Clifford Reims discussed the Annual Opera Contest sponsored by Ohio University; Hyman R. Faine reported on AGMA relations, and the Civic Opera situation was presented by a panel of Mrs. Louis G. Lobit, ex-president of Houston Grand Opera Association, Mme. Gurle Luise Correa, president, Washington (D.C.) Opera Guild, and A. J. Fletcher, president, Grass Roots Opera.

New officers elected at the business meeting were: Peter Paul Fuchs, Louisiana State University, president; Howard Groth, Arkansas State Teachers College, vice-president in charge of conventions; Leonard Treash, Eastman School of Music, vice-president in charge of projects; Constance Eberhart, New York City, secretary-registrar; Fred L. McKitrick, Flint (Mich.) Civic Opera, treasurer. Three new board members are: Maria L. Balling, Newton (Mass.) College of the Sacred Heart; John Marlowe Nielson, University of Utah, and Melvin Dacus, Producer and General Manager, "Casa Manana," Fort Worth, Tex.

### Chicago Symphony Not To Play at Ravinia

The Chicago Symphony, heard at the Ravinia Festival for the last 23 years, will not play this summer. The statement was made by Julien H. Collins, chairman of the guaranty fund committee of the festival, that the management has not come to an agreement with the musical union. The primary objection of the committee was to continue the Sunday concerts, which lost large sums. It had been proposed to give three concerts a week only. The total deficit is reported to be $74,264 for 1958, whereas that in 1957 had been $137,025. There will be a season of concerts, opera, ballet, chamber music, folk programs, and jazz in the coming summer at Ravinia with Walter Hendl, associate conductor of the Chicago Symphony, as newly appointed artistic director.

# the news

## Iceland and U. S. Artists Form Quartet for Tour

A cultural exchange between Iceland and the United States will take place when two Icelandic musicians, Bjorn Olafsson and Jon Sen, first violinists of the National Orchestra of their country, will present string quartet programs with Boston Symphony violist George Humphrey and cellist Karl Zeise on a tour of this country. The goodwill project is being sponsored by the Republic of Iceland, the U. S. State Department, the Boston Symphony, and the American Federation of Musicians.

The source of the plan was a previous intergovernmental exchange when an ensemble of Boston Symphony musicians gave concerts in Iceland.

## Mitropoulos Has Heart Attack

As MUSICAL COURIER went to press, Dimitri Mitropoulos was a patient in New York Hospital following a heart attack. The 62-year-old conductor was removed to the hospital early on the morning of Jan. 23. A bulletin issued that day said: "Mr. Mitropoulos was admitted this morning with a heart attack. His condition is fair and he is on the serious list."

NICOLAI MALKO, *Musical Director of the Sydney Symphony Orchestra, seen with a Koala Bear at Sydney's Taronga Park Zoo. On his annual tour during his vacation, Mr. Malko stopped in New York for a brief visit before flying to Denmark for his usual series of concerts. During his past season in Australia, which covers nine months, he conducted 61 concerts in Sydney and on tours through the Australian States; as guest conductor of Melbourne, Perth, Brisbane, Adelaide and Tasmania orchestras; and seven concerts in several cities of New Zealand. On Feb. 16, Malko will fly to Russia, where he is engaged to conduct concerts in Kiev, Moscow and Leningrad.*

## "Trovatore" Restaging for Met Season Opening

A new production of Verdi's "Il Trovatore," absent for two years, will open the Metropolitan Opera's 75th season on Monday evening, Oct. 26 next, Rudolf Bing announced on Jan. 7. A contribution from the Metropolitan's National Council will make possible the restaging of the work. In the cast will be Antonietta Stella as Leonora, Giulietta Simionato making her Metropolitan debut as Azucena, Carlo Bergonzi as Manrico, and Leonard Warren as Count di Luna. Fausto Cleva will be the conductor, and Herbert Graf will stage the opera, which will have new scenery and costumes by Motley, whose work has not been seen previously at the Opera House.

A new production of Mozart's "Le Nozze di Figaro" will also be an important feature of the early part of next season. Mr. Bing said that the new production had been made possible by "a generous and deeply appreciated gift of Mrs. John D. Rockefeller, Jr." This is the fourth Metropolitan production and the second Mozart work there which Mrs. Rockefeller has sponsored. "The Magic Flute," now in the repertory, had a new production in 1955-56 through her generosity.

Erich Leinsdorf will be the conductor of the new "Figaro," which will be staged by Cyril Ritchard, who has previously directed Metropolitan productions of "Il Barbiere di Siviglia," "Les Contes d'Hoffmann" and "La Perichole." Oliver Messel, who has designed scenery for the Glyndebourne Festival and for Broadway and London productions, has been engaged to provide his first settings and costumes at the Metropolitan.

## Launch Exchange Program Between Poland and U. S.

Anton Kuerti, young American pianist and 1957 Leventritt Foundation winner, will make a concert tour of Poland in the Fall of 1959 as part of a new exchange program arranged between the Polish Artistic Agency and the National Music League. At the same time, in October-November, 1959, Ryszard Bakst, Polish pianist, will make a tour of the United States, his first on the American continent.

This exchange will be the first for the League with a country behind the Iron Curtain. Previous exchanges with foreign countries have taken place with France, Italy, Mexico and Brazil.

DR. KARL BOEHM, *music director of the Vienna Philharmonic Orchestra and of the Vienna State Opera, arrives in New York with* MRS. BOEHM *to conduct at the Metropolitan Opera.*

## Bellugi Named Conductor Of Portland Symphony

Piero Bellugi has signed a contract to conduct the Portland (Ore.) Symphony for the next two years. Mr. Bellugi, who is 34 years old, was a protégé of Toscanini. He is now conductor of the Oakland (Calif.) Symphony, and following a tour of Europe will take up his duties on May 1 next. He succeeds Theodore Bloomfield, who will leave at the end of the present season to become conductor of the Rochester Philharmonic Orchestra.

## New Norwegian Opera Opening This Month

The New Norwegian Opera in Oslo, under the artistic direction of Kirsten Flagstad, will open on Feb. 16 with a production of D'Albert's opera "Tiefland." This will be given until Feb. 25, when a ballet season will begin. On April 13 Weber's "Der Freischütz" will have its initial staging by the group.

**Patience, Please!**

**Owing to the necessary lengthy process of printing and production, and the inclusion of much new material, MUSICAL COURIER's Directory will reach subscribers in the first week of February.**

### Italian Music Exhibit At N. Y. Public Library

An exhibition of "Contemporary Italian Music" was held in the New York Public Library at Fifth Avenue and 42nd Street, Jan. 5 through 19. The show, organized and brought to this country through the efforts of Riccardo Malipiero, Italian composer, with assistance from the Italian Government and a number of leading personalities in the world of American music, included manuscripts and printed scores, scenic designs for contemporary operas, tapes and recordings, photographs and books. The exhibition will go on tour throughout the country and return to New York next June, when its materials will become permanent additions to the Library's Music Division.

### Dinner to Honor Bernstein

Leonard Bernstein, musical director of the New York Philharmonic Orchestra, will be honored for his contribution to the cultural exchange between Israel and the United States at a dinner and concert by the America-Israel Cultural Foundation, on the evening of Feb. 2 at the Waldorf-Astoria. The musical program will be given by Zino Francescatti, violinist, Richard Tucker, tenor, and David Bar-Illan, pianist, with members of the Philharmonic under Erich Leinsdorf's direction.

### Brusilow Named Philadelphia Concertmaster

Eugene Ormandy, conductor and music director of the Philadelphia Orchestra, has announced the appointment of **Anshel Brusilow** to the post of concertmaster at the beginning of the Orchestra's 60th season next September. . . .

LEE SCHAINEN, *conductor, asd his wife,* NELL FOSTER SCHAINEN, *depart for Europe with their three-months-old son Joel. The American conductor is now fulfilling baton guest engagements abroad.*

## NEWS OF MANAGEMENTS

■ Luben Vichey, president and general manager of National Artists Corporation, announces the signing of a two-year contract with **Hilde Rössel-Majdan,** noted mezzo-soprano of the Vienna State Opera, who has appeared in major European festivals, in oratorio and concerts and made numerous recordings.

■ The National Music League has awarded a management contract to the young American violinist **Gilda Muhlbauer,** who won the Naumburg Award in 1953 and was one of the winners in the Marguerite Long-Jacques Thibaud competition in Paris.

■ Giesen and Boomer, Inc., has signed a management contract with **Herbert Rogers,** pianist, who made a recent successful New York Town Hall bow.

■ **The Gotham Baroque Ensemble,** of which Stoddard Lincoln is director, is now under the management of Constance Wardle, and will tour to the Pacific Coast in early autumn.

■ **Francois D'Albert,** violinist, is now under the exclusive direction of Getta Strok Concert Management.

■ Concert Associates, Inc., has added to its roster **Bette Bjoerling,** Swedish-American soprano, who made her American debut recently as soloist with the Springfield, Mass., Symphony in Handel's "Solomon."

■ Robert L. Sidell has resigned as managing director of the Cincinnati Summer Opera Ass'n, but will continue to serve on the Executive Committee and on the Board of Trustees. This year's opera series showed the best attendance and lowest deficit in its history, he stated in a report.

*(News of composers and conductors appears in this issue on page 22, and of artists on page 37.)*

## OBITUARIES

■ **Eva Gauthier,** 73, American mezzo-soprano, known here and in Europe for her performances of contemporary music, died in New York on Dec. 26. She had given first American performances of works by Bartok, Schönberg, Stravinsky, Hindemith and a large number of American works. Born in Ottawa, she studied at the Paris Conservatoire, in London, Berlin and Italy, made her opera debut as Micaela in Parma, and in 1910 sang Yniold in the first London hearing of "Pelleas et Melisande." Miss Gauthier made a study of Oriental music during a stay in Java. In recent years she had devoted most of her time to lecturing and teaching.

■ **Marie Tcherepnin,** 82, widow of the famous Russian composer Nicolai Tcherepnin, and mother of Alexander Tcherepnin, distinguished composer and pianist, passed away on Dec. 19 in Chicago. Born in Leningrad, she fled with her family to Paris in 1918 in the wake of the Russian Revolution, and came to the United States in 1950. Surviving, in addition to her son, are three grandchildren, and an uncle, the noted artist Alexander Benois.

■ **Emanuel Ondrieck,** 74, violinist and member of the music faculty at Boston University's School of Fine and Applied Arts, died in Boston on Dec. 30. A native of Czechoslovakia, he graduated from Prague Conservatory with first prize in violin and composition, appeared with leading European orchestras, and after three years' residence in London, came to the U. S. He became an American citizen and in 1926 founded studios in New York and Boston; among his former pupils are many artists prominent in the concert field. His wife, the former Gladys Posselt, concert pianist and a faculty member of Boston University, survives.

■ **Antonio dell'Orefice,** 73, who had been an assistant conductor at the Metropolitan Opera for more than three decades and conducted summer festivals, also serving as chorusmaster of the San Francisco Opera for many years, died at Castel Frentano, Italy, Jan. 12. His son, Luigi dell'Orefice, a New York music teacher, survives.

■ **Doris Humphrey,** 63, noted American dancer and choreographer, died in New York, Dec. 29. Born in Oak Park, Ill., she studied at the Denishawn School and toured with that company, but later evolved a new technique. She served as choreographer and artistic adviser for Jose Limon and his company, faculty member of the Juilliard School of Music, and of the Connecticut College School of Dance, and was on the board of President Eisenhower's International Exchange Program of ANTA. In 1949 Miss Humphrey received a Guggenheim Fellowship.

■ **David Libidins,** 54, concert manager and former company manager of the Ballet Russe de Monte Carlo, died in New York, Dec. 21.

■ **Edwin A. Fleisher,** 81, noted music patron, in Philadelphia, Jan. 9. Mr. Fleisher, interested in music from childhood, in 1909 founded the Little Symphony, later known as the Symphony Club of Philadelphia. The club's valuable collection of symphonic music he later donated to the Free Library of Philadelphia. He was a member of the Musical Fund Society, the American Composers Alliance, and a former director of the Settlement Music School.

■ **Charles Foidart,** 56, violist of the Paganini Quartet, died in Tucson, Ariz., on Jan. 9. A native of Liege, he taught in the Royal Conservatory in Brussels before coming to the U. S. He joined the Quartet nine years ago. Surviving are his wife, a daughter and three grandchildren.

■ **Rudolf Moralt,** 56, a leading conductor of the Vienna State Opera, and musical director of "Nozze di Figaro" and "Magic Flute" at the Salzburg Festival, a grandnephew of Richard Strauss; Vienna, Dec. 16.

*On the Cover*

# THOMAS SCHERMAN:
## Big Man with a Little Orchestra

THE eight-week tour of nine Far Eastern countries on which Thomas Scherman embarks with The Little Orchestra later this month is, in many senses, a crowning tribute to a young American who has made a unique place for himself in the musical history of his country. This Asian tour, under the sponsorship of President Eisenhower's Special International Program for Cultural Presentations, has been set up by the American National Theatre and Academy, to which Scherman was unanimously recommended by an advisory panel of twelve distinguished critics, composers and musicologists.

In 1937 Thomas Scherman, a native New Yorker, was graduated from Columbia University. Fifteen years later, in an impressive outdoor ceremony on the steps of his Alma Mater's library he was presented with the University's prized Medal of Excellence for having "greatly enriched the musical life" of the world's largest metropolis.

The Little Orchestra, founded by Scherman in 1947, had by then expanded from its original series of eight concerts at New York's Town Hall to an annual schedule of more than 90 programs throughout the United States, each offering new evidence of Scherman's tireless research in quest of unhackneyed repertoire as well as his personal growth into one of the most authoritative and inspired podium personalities of his generation. Scherman had made headlines for such notable innovations as his Young People's Concerts and Public Dress Rehearsals with spoken commentary. His annual presentations of Berlioz' "L'Enfance du Christ" had become a tradition of New York's Christmas festivities.

Invitations had come to appear as guest conductor with the great orchestras of San Francisco, Chicago, Denver, and St. Louis, where press and public had heartily seconded the acclaim of New York's discerning critics. Subsequently he was to be appointed as one of the leading conductors of the New York Philharmonic's annual summer series in the vast Lewisohn Stadium; to organize and direct for six years the Colonial Little Symphony of New Jersey; to record more than 25 LP's for world distribution under the Columbia Masterworks, Decca, Remington, and Concert Hall Society labels; to originate the idea of Music-Appreciation Records and serve as Musical Director and music analyst for more than 40 releases in this unique educational series; to open the American Music Festival of the Berlin Philharmonic and fill two European tours as guest conductor with the London Symphony, the BBC Orchestra, the Orchestre de la Suisse Romande, the Vienna Chamber Orchestra, and the leading ensembles of Holland, Belgium, and Norway.

Other awards were to follow: a citation from the National Association of American Composers and Conductors for Scherman's record in the performance of works by living U. S. musicians; the George Foster Peabody Award for Distinguished Achievement in Radio and Television, and Honorable Mention from the Institute for Education by Radio-TV for his unique Young People's Concerts; the National Federation of Music Clubs Award for his accomplishments on behalf of American music abroad; and so on. On the tenth anniversary of The Little Orchestra's founding, New York's Mayor Robert Wagner summed up in a scroll presented to its Musical Director: "New Yorkers are justly proud of your great achievements and the many valuable contributions you have made to their enjoyment and culture, a scintillating example of success for cities all over the nation."

■ Scherman revealed his inborn musical gifts at the age of three by learning how to read music at the piano before he could read words. By the time he was ten—already enrolled at New York's Mannes Music School as a student in piano of Frank Sheridan and in composition of Newton Swift—he earned his first money as a professional musician: $45 for three original songs, published alongside works by veteran composers in an anthology of "New Songs for New Voices." From Sheridan he passed to the piano tutelage of Isabella Vengerova. Under Hans Weisse he mastered the musical analysis theories of Heinrich Schenker. He took lessons in conducting from Carl Bamberger, Max Rudolf and Otto Klemperer.

When the latter in 1939 assembled a chamber orchestra to present concerts of unusual music at New York's New School for Social Research, he chose Scherman as his assistant. The young man took over many rehearsals for the ailing Klemperer and eventually made his first public conducting appearance substituting for him on short notice.

In 1941 Scherman's musical career was interrupted by World War II. He spent five years in his country's army. After his discharge, he returned home to take on a job with the Mutual Broadcasting System, for which he originated the program "Let's Go to the Opera." In 1947 Scherman spent an entire summer as assistant conductor at the Opera Nacional in Mexico City. Only then did he consider himself sufficiently prepared to translate his own long-cherished musical dream into an actuality.

■ With the stated purpose "to present premieres of new music, important revivals, rarely heard works, and neglected masterpieces," he carefully picked The Little Orchestra's original complement of 45, rehearsed them to a high level of perfection, and hired New York's Town Hall for a series of eight concerts, the first of which took place on Oct. 20, 1947. As the late Olin Downes wrote in the *New York Times* the next day, he conducted "without posture or pose, obviously knew his business well and gloried in his task."

A dozen seasons later, Thomas Scherman still glories in his task and has built up an imposing record. He has 42 world premieres to his credit, along with 31 American premieres, 41 New York premieres, and no fewer than 60 notable revivals. One of the works he commissioned, a Symphony Concertante by Gail Kubik, has won the Pulitzer Prize. Innovations he cautiously tried out were later taken up with much fanfare by other organizations: public dress rehearsals, spoken program notes in concerts and on records, and "opera-in-concert-form" are current vogues on the American musical scene, all started or revived by Scherman. He brought the late Kathleen Ferrier from England to sing her unforgettable Orfeo and beat the Metropolitan to the New York debuts of Mattiwilda Dobbs and Leonie Rysanek, both instant sensations.

Scherman will never be a prima donna conductor. His gestures remain clear and calm; he does not mind using a score. He does not act as if he were superman, never strives to please the photographers or stun the gallery. Nothing, in fact, seems unusual about Thomas Scherman until you listen to one of his concerts or turn to the music headlines in your daily newspaper.

[*The front cover photograph of Thomas Scherman is © by Editta Sherman.*]

*Photo by Louis Melançon*

*Scene from The Metropolitan Opera's production of Mozart's "Don Giovanni," Act I, Scene 3. Left to right, the principals are:* FERNANDO CORENA *as Leoporello,* CESARE SIEPI *as the Don,* ROBERTA PETERS *as Zerlina, and* THEODOR UPPMAN *as Masetto.*

# NEW YORK CONCERT AND OPERA BEAT

## METROPOLITAN OPERA

**Lohengrin,** Dec. 26, E.—An aura of genteel restraint hung over the Met's first "Lohengrin" of the season. The discretion in the orchestra pit might very well have been due to the size of the principals' voices. It has often been held that a Brünnhilde and a Sigfried are not necessary for Elsa and Lohengrin, and this may well be so, but I don't think that a Mimi and a Rodolfo are what Wagner had in mind, either.

The conductor, Thomas Schippers, held the orchestra down so that Lisa Della Casa (Elsa) and Brian Sullivan (Lohengrin) were always heard, but in so doing he robbed the score of a good deal of its excitement and grandeur. More's the pity, too, for it would be difficult to imagine a cast better suited pictorially to their roles.

The one exception to the prevailing blandness was Hermann Uhde, whose Telramund, in spite of some difficulty with the extreme top notes, was most authoritative and exciting. Otto Edelmann was an imposing King Henry. Margaret Harshaw as Ortrud and Mario Sereni, an effective Herald, completed the cast.

The musical co-ordination was not as smooth as we are used to at the Metropolitan. There were some differences of opinion as to tempo between off-stage forces and the pit. At the end of the second act there were three very stubborn opinions as to the exact pitch (organ, stage band, and orchestra, with the singers caught in the middle). It must also be said that the stage trumpets hit an inordinate amount of clinkers.

The staging of Dino Yannopoulos was generally effective, particularly in the movement of crowds. C. E. R.

**Un Ballo in Maschera,** Jan. 2, E.—The season's first performance of Verdi's dramatic opera featured two firsts—Antonietta Stella as Amelia, and Thomas Schippers as the conductor. The latter led a fast-moving, coherent and over-all exciting performance.

Miss Stella for the most part sang magnificently. The role was an excellent vehicle for displaying her beautiful quality and extensive range. Her acting also was convincing, but she showed a bit of faulty intonation occasionally, due to forcing her voice because of dramatic fervor.

Richard Tucker, as Riccardo, used his fine, resonant voice in the dramatic phrases and the light cadenzas equally effectively. His tones emerged beautifully in the pianissimo as well as the fortissimo passages. Jean Madeira displayed her rich contralto voice as Ulrica, and gave real meaning to the part. Laurel Hurley sang Oscar with skill, and Robert Merrill was the sturdy portrayer of Renato. Others in the cast were Calvin Marsh as Silvano, and Nicola Moscona as Samuel. Two "firsts" were William Olvis as a fine-voiced Judge and Robert Nagy as Amelia's Servant. L. R. T.

**Aida,** Jan. 3, E.—The first Metropolitan Opera performance of the Verdi work this season was given with Fausto Cleva conducting. A serviceable cast was on hand to project the principal parts. Making his first appearance in this role here, Dimiter Uzunov as Radames impressed the audience with a voice of basic volume and genuine operatic quality, although it was too vigorously used to bring the true values of the latter into complete realization. As the evening progressed, Mr. Uzunov's singing became more fluent.

Gloria Davy as Aida, presented a sympathetic and intelligent delineation of the slave girl; her voice, when not forced unnaturally into the dramatic phases of the music evidenced a tonal quality of beauty and refinement. The Amonasro of Robert Merrill was one of conviction vocally and dramatically. Blanche Thebom made an effectively beautiful Amneris, although her singing did not always adhere to consistent standards of vocalism. Norman Scott, Ezio Flagello, Robert Nagy and Helen Vanni completed the cast in an acceptable manner. The Corps de Ballet, headed by Edith Jerell and Thomas Andrews, performed well in accordance with the unique choreographic direction.

It must be repeated that these newer closed-in stage sets destroy the former illusion of space, making of the public square in the City of Thebes and the Triumphal Entry a shambles of milling humanity. All in all, it was a small-scale Aida scenically. L. C.

**Vanessa,** Jan. 7, E.—Coming back for its second season on the Metropolitan Opera schedule, Samuel Barber's opus had a favorable reception. The at-

mospheric coldness of the setting, the late-19th-century sentiment, were again in marked contrast to the finely designed patterns of the musical score. Mr. Barber's opera starts slowly, a fact that is more apparent on a second hearing; but it moves steadily and strongly towards a climactic peak in its action and in its music. It is obvious that this is one of the better and potentially enduring operas of current composition and, in many detailed ways, far superior to some of the more highly lauded scores brought from the foreign field during the past decade.

As to the tale itself and the Menotti text, it remains fluent and plausible, though slightly of the museum-piece genre, with its frequently swooning and over-easily seduced ladies, its lush *décor* and rich fabrics in its costuming. This is probably the right word for "Vanessa"—a museum-piece. But it is unfailingly interesting.

Eleanor Steber, who created the title role last year, was again in character as the self-absorbed Vanessa. At its best moments, the soprano's voice held the lustrous tone that is a distinguished asset in Miss Steber's work. Rosalind Elias has made the pivotal role of Erica an outstanding characterization and again won praise for her dramatic portrayal and appealing singing, although her enunciation, like that of Miss Steber, is at times muddy. In this regard, Nicolai Gedda was distinctive. His voice has warmed into the vocal exactions and he plays the part of the seducer and fortune hunter with consummate skill, and intones his lines with the clearest diction. Giorgio Tozzi was verbally and vocally superb as the Doctor. Regina Resnik, as the old Baroness, shared the applause for an excellent performance.

Dimitri Mitropoulos conducted with his customary symphonic technique, making the music soar, but sometimes taxing the resources of the vocalists with long-spun nuances. M. C.

**Don Giovanni,** Jan. 15, E.—The Metropolitan Opera audience was regaled with a superb performance of Mozart's exquisite tragi-comedy. It was conducted in a masterly fashion by Karl Boehm, who late from Vienna, the avowed center of Mozart, where he is the musical director, presided over the new revival of this grateful opera.

Mr. Boehm seemed to concentrate upon each individual artist's musical interpretation with a most happy result. The accent beats of the cadenzas were properly enunciated, a fact which gave the true Mozartean flavor to the performance as a whole, and to the artistic values of each individual aria and ensemble.

The cast was notable for the beauty of voices, led by Cesare Siepi, who has made the Don his very own. However, the singing honors were carried off by Cesare Valletti, who sang Don Ottavio. His light lyric tenor is flexible and even in quality throughout his range, and his phrasing and breath control is completely adequate for the long florid passages assigned to the tenor, especially in his first act aria which won the heartiest applause of the evening.

William Wilderman sang his first performance of the Commendatore with a sturdy, fine voice and excellent acting.

Fernando Corena was a suave, convincing Leporello. Theodore Uppman is always amusing in a comedy part, such as his Masetto, in which he seems to revel.

Eleanor Steber as Donna Anna, Lisa Della Casa as Donna Elvira and Roberta Peters as Zerlina have been cast in the same roles and were all at their best vocally and histrionically. The ensemble trio of the masked guests in the first act was a satisfying performance from every aspect.

The stage sets and costumes designed by Eugene Berman, the staging imaginatively created by Herbert Graf, and the chorus, under the direction of Kurt Adler, were other factors in a superlative performance. L. R. T.

## OTHER PERFORMANCES

First interpretations with the Met: **Regina Resnik** as Orlofsky, New Year's Eve; **Barry Morell** as Rodolfo on Jan. 14. First for the season; **Cesare Siepi** as Alvise, Jan. 10; **Leonard Warren** as Scarpia, Jan. 16; **Antonietta Stella** as Tosca, Jan. 22.


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## JUILLIARD CONCERT HALL

**Job, by Dallapiccola,** Dec. 19, E.—Luigi Dallapiccola's impressive twelve-tone opera, which he terms "una sacra rappresentazione," was given its American premiére by the Juilliard Opera Theater under the capable direction of Frederick Prausnitz. The work being relatively short (lasting about 45 minutes), it was presented twice during the same evening, to enable the audience to more easily surmount its labyrinthine complexities.

The text was excerpted directly from the Bible, presumably from the English version. The dramaturgical techniques were varied, original and highly interesting. Above a multi-colored continuum of orchestral and organ commentary, the story is unfolded by means of a carefully balanced alternation of separate, stylized elements: spoken narration, also choral chanting and whispering, solo recitative, arioso and ensemble, and choral polyphony. The psychological "action" implicit in the interplay of these elements, tellingly reinforced by scenic transformations of light and color, compensated for the rather static quality of the "plot." The darkness of the stage, the exotic instrumentation, and the restless dissonance helped to evoke an atmosphere at once tense, mysterious, brooding and solemn.

But, although the score is studded with eminently dramatic attributes, the work as a whole seems only meagrely provided with dramatic substance. Much of the text was blurred or inaudible. Even if the singers can be held partly accountable, there were passages crucial to the drama in which the voice was entered into impossible competition with the brass choir, for which the composer must bear responsibility. The figure of Job remained largely a lifeless symbol; neither his quandary nor the inner turmoil which was its consequence awakened sympathy, while the abstract contest between the Lord and His Adversary seemed cold and remote. And the ending, Job's restoration to health and wealth, appeared mechanical, pointless and anticlimactic. The entire spectacle was nonetheless powerful and exciting—if, at the same time, forbidding and impersonal. There can be no question that this is the work of an enormously gifted mentality and that, in spite of its defects, it rises far above many competitors in the realm of contemporary musical drama.

JEROME HELLER, *student at Juilliard School of Music, in the title role of* LUIGI DALLAPICCOLA'S *"Job." The U. S. premiere of the work was given at the Juilliard Concert Hall, with* FREDERIC COHEN *as director.*

The part of Job was sung by Jerome Heller and the spoken narration most admirably performed by Adolph Anderson; the roles of God and Satan were allotted to the chorus, and the work also included several lesser vocal roles. Special mention must be made of the brilliantly imaginative staging, supervised by Frederic Cohen, and particularly the setting and lighting, by Tseng Yu-ho and Thomas DaGaetani, respectively, which were largely responsible for the integration and effectiveness of the production.

A. M. K.

## CARNEGIE HALL

**The Collegiate Chorale,** Nov. 21, E—Under the direction of Ralph Hunter, the Collegiate Chorale presented the Bach B minor Mass with an imposing array of singers, an orchestra and soloists. It was a commendable undertaking and there were numerous impressive musical moments during the singing of this massive work. The over-all presentation, however, did not quite measure up to the high standards of musical solidarity and vocal spontaneity for which this choral group and its efficient conductor are noted. The emotional depths and magnetism of the choral writing were not always revealed. Added to the problems of conductor and chorus was the fact that the orchestral accompaniments were frequently lacking in a maximum of integrated support.

The vocal quartet included Louise Natale, soprano; Gladys Kriese, contralto; Blake Stern, tenor, and Paul Ukena, baritone of the New York City Opera. With but occasional exceptions, the vocal projection of the soloists did not afford positive aid to their otherwise effective interpretative efforts.

L. C.

**Boston Symphony, Charles Munch** conducting, **Ralph Gomberg,** oboist, soloist, Dec. 10, E—The second evening concert of the series brought a delightful early Handel Concerto for Oboe in G minor, with accompaniment of strings. The patrician tone of the orchestra and Ralph Gomberg's distinguished solo performance presented this genial work in its best light as shaped by Mr. Munch with a mellow perception and skill.

The New York premiere of Alexei Haieff's Symphony No. 2, an orchestral reworking of this composer's Piano Sonata No. 1, revealed a work written with much knowledge of form and of the orchestra. The content is extremely eclectic, and the intentional bareness of the scoring (though often intriguing to the ear in a delicately poignant fashion) detracts from its emotional impact. This is particularly true of the Andante, a free fantasia that never seems to coalesce. Still, the work does bear the composer's imprint in a certain reticence and good taste, and an overall impression of sincere, honest musical workmanship. The reception was cordial.

The final part of the concert was devoted to Schubert's Symphony No. 7, in C major.

R. K.

**Boston Symphony Orchestra, Charles Munch,** conducting, Dec. 13, A—This afternoon the orchestra was in particularly good "voice." Mr. Munch also was in top form. In addition to Brahms' Variations on a Theme by Haydn and Schumann's Symphony No. 2, the program listed the first performance in New York of the Symphony No. 4 in E, Opus 91, by Alexander Tcherepnin.

From the statement of the Haydn Theme and the first Variations, one felt in the presence of authoritative and elegantly styled music-making. The Variations stood out regally in subtly shaded, expertly scaled musical painting, brought to an uplifting close with the apotheosis of the theme. The Schumann Symphony seemed particularly "near" to Mr. Munch, who gave its contrasting moods a congenially articulated expression.

Tcherepnin's new symphony in every way contributed to the "ensemble" of this happy afternoon. The first movement, Moderato, is definite and straightforward; the second movement Allegro, is in the form of a valse, florescent and sparkling. The last movement, of Russian liturgical inspiration, is grave and eloquent. The composer elicits from the orchestra contrasting colors, dynamic impulsion and rhythmic intensity, and gives form and substance to the thematic pattern. Tcherepnin in this work unfolds an original and independently creative spirit.

Mr. Munch, for whom the Fourth Symphony was composed in 1957, con-

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ducted with insight and obvious enthusiasm. Both he and the composer received a generous ovation and were recalled many times by an appreciative public. V. K.

**New York Philharmonic, Leonard Bernstein,** conductor, **Johanna Martzy,** violinist, and **John Wummer,** flutist, Dec. 13, E—Vivaldi's Concerto in C minuor for flute, strings, and cembalo opened the evening with Mr. Bernstein presiding at the cembalo and John Wummer playing the solo part with silvery tone, flawless technique and impeccable taste.

The major work was Mendelssohn's Concerto for Violin in E minor. Johanna Martzy played the solo part. She produces a big, rich tone, and plays with great dash and spirit.

The last half of the program was given over to works which draw their inspiration from the world of jazz: Milhaud's "La Création du Monde," and "Gershwin's "An American in Paris" and "Rhapsody in Blue." Mr. Bernstein played the piano part in the latter work, leading the orchestra from the piano bench and conquering the hazards of his dual role with ease. Throughout the evening the orchestra maintained their high standards of performance established for this season. C. E. R.

**Philadelphia Orchestra, Eugene Ormandy,** conductor, **Nathan Milstein,** violinist, soloist, Dec. 16, E.—The fifth New York concert, was all-Beethoven — the "Leonore" Overture No. 1, Second Symphony and Violin Concerto—and proved again that these often-played works, when re-examined and re-experienced by a great orchestra, are as fresh as the fountain of youth. The Second Symphony had a crispness and assured march that extracted every bit of drama from its formal and Haydn-like measures. The slow movement was played with a silken string tone and amazing unity.

Milstein, at the height of his powers, played the Concerto with ease, gusto and a variety of color. His technique was immaculate, with trills of marvelous smoothness, runs and top tones of great purity. Best of all, he performed the Larghetto not with swooning tones but with delicacy and restraint. The audience stayed on to cheer. R. W. H.

**New York Philharmonic, Leonard Bernstein** conducting, **Rosalyn Tureck,** pianist and conductor, **Maria Stader,** soprano, **Florence Kopleff,** alto, **Russell Oberlin,** counter-tenor, **Jan Peerce,** tenor, and **Norman Farrow,** bass, soloists, Dec. 19, A. — In an all-Bach concert, Bernstein opened the program by conducting the solo cantata "Jauchzet Gott in allen Landen," with Maria Stader as a most excellent exponent, vocally and musically.

As a distaff innovation for the Philharmonic in any of its regular programs, Rosalyn Tureck, American pianist, conducted from the piano and played the D minor and G minor Concertos. Her initial beats and direction were accurate and decisive in both concertos, and her solo playing with that of the orchestra revealed an expressive momentum and an abundance of vitality. She enjoyed a warm ovation.

Mr. Bernstein concluded the highly impressive program with a notable performance of the D major "Magnificat." The splendid group of Bach soloists included Maria Stader, Florence Kopleff, Russell Oberlin, Jan Peerce and Norman Farrow, with some effective choral work contributed by the Schola Cantorum (Hugh Ross, director). L. C.

**Oratorio Society of New York,** Dec. 19, E.—The 135th performance of Handel's "Messiah" by the Oratorio Society of New York was given in unabridged form and "original continuity" with orchestra and four vocal soloists, under the direction of Alfred Greenfield, guest conductor.

Mr. Greenfield gave to the oratorio a careful, sympathetic and artistic reading. While the quiet choral segments were executed skilfully and with excellent tonal quality, the vigorous portions at times lacked sharpness of dynamic attacks and a sufficiently sustained power and volume to achieve the musical breadth called for by the score.

The solo quartet included Janet Southwick, soprano, Beatrice Krebs, contralto, Howard Jarratt, tenor, and John MacDonald, bass. The singers gave sincere and artistic interpretive appeal, but were not otherwise highly impressive in all portions of their assignments. Miss Southwick's light soprano voice, of pleasing quality through its center, lost its fluency and expressiveness in the upper vocal reaches. Miss Krebs appeared to be not in her best voice, although interpretively adequate. Mr. Jarratt's rendition of the opening recitative and aria was commendable vocally and otherwise. Mr. MacDonald, whose bass voice for the most part is warm-hued and of considerable power, completed the quartet's contribution to the evening's performance. Albert Fuller was at the harpsichord. L. C.

**New York Philharmonic, Andre Kostalanetz** conducting, **Arthur Whittenmore** and **Jack Lowe,** duo-pianists, soloists, Dec. 21, E.—The program consisted of Mozart's Overture to "The Marriage of Figaro," Rimsky-Korsakoff's "Capriccio Espagnole," Britten's "Scottish Ballad," with Whittemore and Lowe as soloists; Creston's "Frontiers," Grofe's "Mississippi Suite" and a suite from Lehar's "The Merry Widow."

The musical integrity of Mr. Kostalanetz and every individual of the Philharmonic personnel was amply displayed by their meticulous and painstaking performance of such contrasting numbers as the Mozart, the contemporary Britten and Creston works, as well as the Grofe "Mississippi Suite," and this spirit carried over to the "Merry Widow" Suite by Lehar. The audience was so enthusiastic that Mr. Kostelanetz was obliged to give three encores, Grofe's "On The Trail" from "Grand Canyon Suite," the Prayer from "Haensel and Gretel" and Johann Strauss' "Perpetual Motion." L. R. T.

**Little Orchestra Society,** Dec. 22, E. — Berlioz's "L'Enfance du Christ" was given its annual performance by this organization, assisted by four vocal soloists and the American Concert Choir (Margaret Hillis, music director). Under Thomas Scherman's sympathetic and intelligent direction the sensitive and atmospheric content of the score, highly colored by its moments of drama, was brought to a point of expressive fruition by orchestra and singers alike. The choral work was, in general, well balanced and firmly integrated, with a uni-


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form tonal quality, especially that of the male ensemble. However, in former years more ethereal singing has been heard from the traditional Chorus of Angels in the balcony.

An outstanding group of vocal soloists included Florence Kopleff, contralto, as La Sainte Marie, who gave to the role a noteworth fluency and purity of tone; Leopold Simoneau, tenor of the Paris Opera and Opera-Comique, singing the dual roles of Le Récitant and Un Centurion with dramatic eloquence and impressive declamation; Martial Singher, baritone of the Metropolitan Opera, who projected the roles of Le Saint Joseph and Hérode with fervor, impeccable French diction and ingratiating vocal quality; and, Jan Rubes, bass, in a vigorous presentation of the parts of Polydorus and Le Père de Famille. Altogether it was another occasion of artistic achievement for Mr. Scherman and his musicians. L. C.

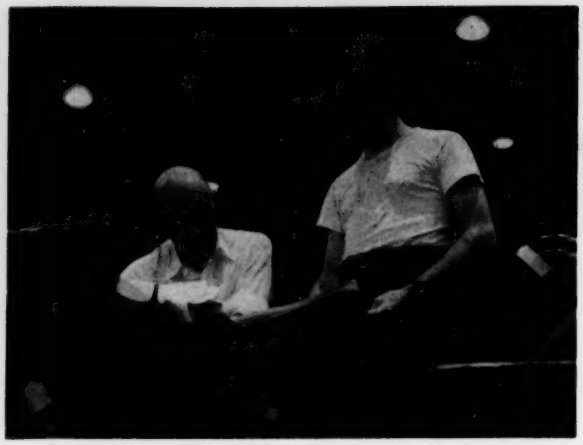

*Photo by Columbia Records*

IGOR STRAVINSKY *and* ROBERT CRAFT *confer on the score of the eminent composer's "Threni," which Mr. Craft conducted at a Town Hall concert in its American premiere. (A review appears on page* 19.)

**New York Philharmonic, Sir John Barbirolli** conducting, **Gina Bachauer,** pianist, Jan. 3, E.—Returning to the orchestra he headed from 1937-8 through 1940-41 and later conducted as guest, Sir John Barbirolli, now conductor of the Hallé Orchestra in Manchester, demonstrated his new poise in a probing reading of Elgar's "Introduction and Allegro for Strings," sensuously drawn out and structurally emphasized.

The Brahms Concerto No. 2 for Piano and Orchestra, bringing back Gina Bachauer as soloist, had a similarly deliberate reading with much stress on the lyric elements. The pianist has somewhat tamed her tempestuous style, though there was considerable virility of manner in her treatment of the Allegro Appassionata.

The final work was Vaughan William's Symphony No. 8, in D minor, which dates from 1956 and was dedicated to this conductor, who introduced it on May 2 of that year. It has elements of folksong and some of the strivings for originality of form and expression characteristic of the composer's later years. The color is, as a whole, somewhat austere. The chief novelty, formally, is a set of Variations without a Theme. Sir John gave it a devoted reading. R. K.

**New York Philharmonic, Sir John Barbirolli** conducting, **Gina Bachauer,** pianist, Jan. 4, A.—Appropriate to the Burns anniversary this year, Malcolm Arnold's "Tam O'Shanter" Overture, with which the concert commenced, while amusing, was little more than an anthology of the most hackneyed devices of 19th-century program music. The overture was followed by the Brahms Second Piano Concerto, repeated from the previous programs, and ,after intermission, the Fourth Symphony (G Major) of Dvorak. The latter is a work with many arresting and original touches, but it suffered greatly by being juxtaposed with the Brahms. The best moments of the concert were the broad, lyrical passages where Barbirolli's talent for suavity of tone and subtlety of phrasing were able to command attention and admiration. A. M. K.

**The Little Orchestra Society, Thomas Scherman** conducting, Jan. 5, E.—Mr. Scherman deserves much thanks for giving us an opportunity to hear Hugo Wolf's "The Corregidor." Its presentation on this occasion marked this work's first performance in the United States. The altogether praiseworthy desire to acquaint us with this music would perhaps have been better served by a straight concert version than by a limited operatic version employing action, costumes and "props." Their use did nothing more than distract the listener's attention from the only positive attribute this composition possesses—namely, beautiful music.

"The Corregidor" is practically never given an opera-house performance. This fact is readily understandable. Of dramatic life there is practically nothing, and it was too much to expect theatrical devices to evoke theatre where there is none. However, a good part of the work's beauty came through.

Much credit for this is due to the singing, which by and large was first rate. Martha Lipton, Hugh Thompson, Donald Gramm and Norman Kelley, the principals, sang with tonal beauty, style and warmth, as did also the singers of the secondary roles. C. G.

**The Philadelphia Orchestra, Paul Paray,** conductor, Jan. 6, E.—For their fifth New York program the Philadelphians, with Paul Paray as guest conductor, played the Berlioz "Symphonie Fantastique," "La Péri," Dance Poem by Dukas, and excerpts from Wagner's "Siegfried" ("Forest Murmurs") and "Die Meistersinger" (Introduction to Act III, "Dance of the Apprentices," and "Entrance of the Mastersingers").

The orchestra played with its usual superb tone and precision. Mr. Paray's Berlioz was logical and elegant, and generated considerable excitement in the last movement. "La Péri" demands exactly those qualities in which the Philadelphia orchestra excels, and as a result received a magnificent performance. Mr. Paray's Wagner was first-rate too. While the program was not adventurous, the performance was most enjoyable. C. E. R.

**Paul Badura-Skoda and Joerg Demus,** pianists, Jan. 7, E.—The two young artists from Vienna, both reputable soloists, and known to the public through an excellent series of recordings of four-hand piano music, chose to offer a program of duets in "live" performance. While this resulted in an unusual and diverting evening of music, the grandiose atmosphere of Carnegie Hall is not well suited to these intimate vignettes, intended for small and *"gemütlich"* domestic gatherings. It is to the credit of the artists that they were able largely to overcome this drawback. They began with the Sonata in C Major, K. 521, by Mozart, a charming but undistinguished opus, played in a manner that suggested, by its slight lack of precision and dynamic variety, that the performers had not yet warmed to their task. With the Hindemith Sonata, however, came the assurance, coordination and finesse that mark their fine recordings. To the final group of Schubert pieces they imparted that indefinable "Viennese" flavor, compounded of the proper amount of rubato and a sort of naïve spontaneity, which made this the most satisfying of all to the audience, and seemingly to the performers as well. A. M. K.

**Anna Russell,** Jan. 9, E.—The noted International Concert Comedienne obliged her devoted admirers with an "all-request" program. Miss Russell, assisted by Eugene Rankin as the accompanist, and John Wummer, flutist, ran the gamut of her satire with many familiar numbers, ranging from "La Donna Nanella" to "Anaemia's Death Scene" in part one.

Other of her numbers included "Wir gehen in den Automaten," "O Gentle Bird with Feathered Breast," "Da, Nyet, Da, Nyet," "Yesteryear," "Schlumph," "Je ne veux pas faire l'amour," "Les Cigarettes," "A Lily Maide Sat Making Moan," "My Heart Is Red," "Old Mother Slipper Slopper" and "The Psychiatrist." She concluded with "Familiar Pianists," "How to Write Your Own Gilbert & Sullivan" and "The Ring of the Nibelungs." The audience was most enthusiastic and responsive. L. R. T.

**New York Philharmonic, Sir John Barbirolli** conducting, Jan. 10, E.—Sir John Barbirolli's second week guest-conducting included an "Elizabethan Suite" arranged by himself for string orchestra from music of the period, Haydn's Symphony No. 88 in G and Mahler's First Symphony.

The Mahler turned out to be the triumph of the evening—a stunning, spacious performance of a symphony that can sound bombastic and sugary under the wrong hands. The audience recalled the conductor five times after this work. The Haydn Symphony found the orchestra playing with neatness and robustness but without that final polish which gives a late Haydn work the necessary elegance.

Sir John's suite of Elizabethan pieces (with delightful titles like "The Irish Ho-Hoane" and "Giles Farnaby's Dreame") was stylishly played and made one appreciate the skillful writing and directing which can make these little pieces for virginal sound so richly satisfying. R. W. H.

**New York Philharmonic, Sir John Barbirolli,** conductor, **John Corigliano,** violinist, Jan. 11, A.—An addition to the Sunday afternoon concert was Walton's Concerto for Violin and Orchestra. Corigliano in the solo part played, as usual, with excellent musical taste, impeccable technique, and a lovely tone. The orchestra provided a well-balanced accompaniment. Barbirolli's "Elizabethan Suite," and Mahler's First Symphony were repeated. C. E. R.

**Joseph Fuchs,** violinist, Jan. 12, E.—Mr. Fuchs, a highly respected musician, was welcomed back to the Carnegie Hall stage for his first solo recital in five years. It was a welcome much deserved. The opening Tartini Allegro in A had not the clear brilliance or perfect intonation which it might have; the following Mozart Rondo in C, K. 373 was, however, both warm and refined. There were no reservations as to his performance of Prokofieff's Sonata in F Minor, Op. 80 (1948). It is a demanding work, which requires skilled tonal coloring, a great rhythmic drive and agile finger-work and bowing. Mr. Fuchs commanded these qualities abundantly and performed the Sonata with such a thorough belief in it that one was completely persuaded. David Garvey was admirable at the piano, never too obtrusive, but revealing authority when his part called for it. In Bach's D Minor Partita for violin alone, Mr. Fuch's playing of the work, wonderfully intelligent as well as winning in tone, almost "stopped the show"; he was obliged to take a half-dozen bows after it. His final group, consisting of short pieces by Guarnieri, Paganini, and Ginastera, was performed with perhaps more dignity than abandon, but served well as a dash of seasoning for a solid program. S. F.

**Boston Symphony Orchestra, Robert Shaw** conducting, Jan. 14, E.—Under the direction of the young American guest conductor, the Bostonians presented Tchaikovsky's Symphony No. 6, the Symphony No. 2 of Robert Kurka, and Hindemith's "Mathis der Maler" Symphony.

The work by Kurka, promising American composer, whose death occurred a few days prior to his thirty-sixth birthday, had its first New York performance. It is logically and skillfully constructed, playable, and its content is of considerable appeal. The idiom is brilliant and syncopated in parts and broadly flowing in others. Mr. Shaw gave the work a careful and devoted reading, showing the benefit of previous performance in another city.

The Tchaikovsky "Pathetique" was conducted with a generally clear-cut approach, yet at times it seemed as though a vital spontaneity of spirit was absent, coupled with some moments of undue tempi dragging. Hindemith's "Mathis der Maler," one of the prominent scores of our time, was given a rendition of warmth and general excellence by the orchestra. L. C.

*Photo © by Editta Sherman*

*Giving his first New York solo recital in five years,* JOSEPH FUCHS, *American violinist, was the third participant in the Herbert Barrett Management's series of popular-priced concerts at Carnegie Hall on Jan. 12.*

**Artur Rubinstein,** pianist, Jan. 16, E.—Rubinstein played an all-Chopin recital (the first of a series of three). Need more be said? From the moment he appeared on stage, he projects, by the force of his personality, potent qualities of dignity, warmth and simple humanity. And it is on this endowment that the triumphs of his art depend.

Rubinstein is one of the last great pianists of a disappearing tradition in which the cardinal element is the poetry of tone. It is by this means that he molds phrases, gives weight and suggestiveness to the harmonies, breathes life into the forms of music.

The program included two Scherzos, in C sharp and B flat, the D flat Nocturne, Opus 27, two Mazurkas, six Etudes, the A flat Ballade, the B minor Sonata and the Berceuse. The reception was ovational. A. M. K

**New York Philharmonic, Sir John Barbirolli** conducting, **Berl Senofsky,** violinist, soloist, Jan. 17, E.—The concert opened with Weber's Overture to "Die Freischütz," outlined in a broad and effective manner, with strong contrasts between the pious melodiousness of the "Prayer" motive and the dramatic concluding section.

A revival—perhaps appropriate in this Space Age—consisted of five sections from the late Gustav Holst's suite "The Planets," dating from 1920. Sir John presented the episodes in his own arrangement, beginning with "Mars," and omitted two sections including that with a women's chorus. The music, once considered advanced in orchestration, today sounds fairly conventional. The visiting conductor made the most of its brilliant rhythms and effective scoring.

The second half brought a performance of the Brahms Violin Concerto by the young American violinist Berl Senofsky, who studied with Persinger and Galamian and won the Queen Elisabeth of Belgium Violin Prize in 1955 (the third to do so, the others being Oistrakh and Kogan). The young performer showed sensitivity of tone quality, much technical address, and command of tradition. The demanding final movement was particularly adept and resulted in a long ovation for Mr. Senofsky. The orchestral background also was finely moulded. R. K.

**Philadelphia Orchestra, Sir Thomas** Beecham conducting, Jan. 20, E.—For their sixth program of the season the Philadelphians presented a typical Beecham program, under the baton of the eminent and controversial dean of English conductors. On the list were Mendelssohn's overture "The Fair Melusine," a suite arranged by Sir Thomas from Handel's "The Faithful Shepard," Mozart's "Linz" symphony, K. 425, and Franck's Symphony. The orchestra played with its usual precision and opulence. Sir Thomas is, of course, noted for his interpretations of Handel and Mozart. The Handel transcription, using as it does the full resources of the modern orchestra, is not at all Baroque, but it is a skillful example of its type. The venerable conductor was the pleased recipient of a warm ovation, both at the beginning and at the end of the evening. C. E. R.

## CARNEGIE RECITAL HALL

**Concert Artists of Pittsburgh New Friends of Music,** Nov. 21, A—One's pleasure in this concert arose not only from the quality of the performances but from the age of the music-makers: it was hard to believe that the artistic perception and technical skill displayed were the properties of so young a group of instrumentalists. Beethoven's Trio in B flat, Op. 11, was given an energetic and rhythmically alive—though slightly hard-toned—reading by James Wilson,


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*Leading Tenor, Wiesbaden State Opera*

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*'Cellist*

Roger Drinkall, and Richard Osiier, clarinet, cello, and piano, respectively. Messrs. Drinkall and Osiier followed with a work dedicated to the Concert Artists, "Music for Violoncello and Piano" by Anthony Striiko, as well as Three Small Pieces, Op. 11, by Anton Webern and, later in the program, Brahms' Sonata in F, Op. 99. The Striiko work was technically demanding and quite individual in style, with the piano used frequently as a percussive force, and both instruments taking part in occasional passages of dialogue, rather abrupt in tone. The Brahms was played with considerable musical insight, and promise of even greater tonal refinement on the cellist's part, in years to come. James Wilson handled Stravinsky's Suite for Clarinet with complete authority, and showed a fine command, at all times, of the tonal possibilities of his instrument. Weber's Grand Duo Concertante, Op. 48, for clarinet and piano closed the program, with Mr. Wilson joined by Henry Spinelli at the keyboard. It was played by the former with all the flourishes it calls for, and with Mr. Spinelli exhibiting a big tone and stylistic understanding of the music. S. F.

**Countess Von Löwenhjelm,** soprano, Nov. 28, E—The soprano sang in effective fashion an interesting program of well-known classic songs by Handel, Rosa, Pergolesi, Faure, Brahms and Strauss; the aria "Allmächt'ge Jungfrau" from "Tannhäuser" by Wagner, and a group of contemporary songs by Schneider, Barber, Nordoff and Giannini. Alexander Alexey was the accompanist. L. C.

**Warren Langlie,** pianist, Nov. 29, E.—Concert "nerves" apparently prevented Mr. Langlie from doing justice to the first half of his program. But after the intermission, this young pianist (who has taught at Oberlin and holds a doctorate in music from U.C.L.A.) provided an intelligent and convincing performance of Beethoven's "Diabelli" Variations. By paying due attention to all the voices, the various relationships were made clear and the musical tension was sustained throughout. A special delight was the Fughetta (Var. 24), which unrolled with a bell-like touch that separated and blended the voices beautifully. The first part of the program included four Chorale-Preludes of Bach and the Schubert Fantasy-Sonata, Opus 78. R. W. H.


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**"Vignettes";** stage incidents with **Dorothy Cothran, Blanche Lewis,** & pianist

*Photo by Walter Daran*

ERICA MORINI, *violinist, and* RUDOLF FIRKUSNY, *pianist, rehearse with* EZRA LADERMAN, *composer, for the performance of his Sonata for Violin and Piano which they gave at Grace Rainey Rogers Auditorium in New York on Jan. 23.*

**Bruno Eisner,** pianist, Dec. 1, E—The Vienna-born pianist is blessed with a calm and mellow approach to music and has had a distinguished career as pedagogue in this country. Unfortunately, his technique was not secure enough in all cases to give him the control he needed. A Schubert group opened the recital—the Allegretto in C minor, the Piano Piece in E flat major, the March and Trio in E major, and the Sonata in A minor, Opus 164—the first three played simply and warmly. The sonata was tender and songlike, the episodic first movement given a unifying pulse. Schumann's "Etudes Symphoniques" and Liszt's "Ricordanza" and "St. François Marchant Sur Les Flots" were not done with the same assurance, and the difficult finale of the Schumann lacked the drive and control necessary. The Liszt pieces had many beautiful moments, showing poetry and restraint of feeling. The pianist was possibly at his best in the two "Polish Dances" by Rathaus, marked by lively rhythms and seasoned with fresh, atonal harmonies. He played them with great variety of touch and dynamics and with real gusto. R. H.

**Beatrice Ohanessian,** pianist, Dec. 2, E—From the moment Beatrice Ohanessian trilled the sonorous first chord of Bach's "Overture in the French Manner," which opened her debut recital, it was obvious that a girl with a firm mind and a firm technique was onstage. Miss Ohanessian, a Fulbright Scholar from Baghdad in Iraq, brought conviction and intelligence to the work, and the result was exciting music. Highlights were the Schubert Fantasy Sonata in G major Opus 78, the "Excursions" of Samuel Barber, and a Debussy group, ending with "Jardins sous la Pluie," played with a ravishing palette of sound. The program also included "Two Fantasies" by Alan Hovhaness, one on a Turkistani melody and one on an Ossetin tune.

As Miss Ohanessian goes on to refine her art, she will no doubt come to place as much value on small effects as on large ones. Except for the Debussy group, she did not often play below a *mezza-forte* and almost never below a *mezza-piano,* and she made little use of the drama that comes from minimizing a passage. But even now she is a fine pianist, and we all owe Senator Fulbright a vote of thanks for making her trip possible. R. H.

**Trio di Balzano,** Dec. 4, E—This organization gave its first New York concert, opening a chamber series of five events by various groups. The Bolzano threesome made a good impression for the seriousness and individuality of their work. The program included the so-called "Ghost" Trio in D major, Op. 70, No. 1, of Beethoven, "Seven Ricercari" by Ghedini, contemporary Italian composer, and the Trio in G Minor, Op. 110, by Schumann. The quality of the playing varied from some extremely lovely and warm cantilena to other effects that were not as smooth as might have been desired. The members of this organization, which includes Nunzio Montenari, piano, Giannino Carpi, violin, and Sante Amadori, cello, are mature and experienced artists who played as if their soul was in the music. The Ghedini score, a series of highly ingenious developments, proved to be one of the more interesting works introduced this season. The audience responded warmly to the playing. F. K.

**Karl and Phyllis Kraeuter,** violin and cello duo, Dec. 7, A—The first work played by the Kraeuter Duo, Telemann's Concerto for Violin and Cello in E (with Mitchell Andrews as guest pianist), was a warm and winning affair. Miss Kraeuter seems to give herself to the cello and the music with abandon, and to be propelled by a strong and urgent rhythmic sense. Some tonal dryness on the part of the violinist, while particularly evident in company with the cello, also prevented him from communicating fully in his performance of Debussy's Sonata for Violin and Piano in G minor, and his intonation was not always dependable. These reservations aside, it was a pleasure to hear the Passacaglia for Violin and Cello (Handel-Halvorsen)—a real virtuoso piece, and the "Deux Choros" for Violin and Cello by Villa-Lobos. Miss Kraeuter in particular gave

her part all the color and brilliance it calls for. Brahms' Trio in C minor, Op. 101, closed the concert and revealed Mr. Andrews as a keenly competent and understanding pianist. S. F.

**John Ferrell,** violinist, and **John Simms,** pianist, Dec. 15, E.—John Ferrell, a faculty member of the State University of Iowa and John Simms, pianist, created as beautifully molded, gentle and fine-boned a Brahms Sonata in G (Op. 78) as one is likely to hear. Without flashy dynamic contrasts, the conception and execution were yet so consistent that this listener was completely persuaded. The Debussy Sonata, too, was susceptible to a similar approach and warm tone. Stravinsky's Duo Concertant would have gained, in its virtuoso sections, by a bit more brilliance and rhythmic spice. By the closing work, however—Bartók's Rhapsody No. 1—even the spice began to be evident, and the Hungarian color in the first movement came forth with vigor and conviction. Mr. Simms was a skillful partner, and the two seemed well suited to chamber music in the real sense of the word.

S. F.

**Schoenfeld Trio,** Dec. 19, E.—This trio revealed a good musical *rapport* and a feeling for the subtleties of chamber playing. Beethoven's "Ghost" Trio, a Kodaly Duo for violin and cello and Brahms' C major Trio, Op. 87, were all performed with the solid assurance of professionals. The Brahms in particular was done with an even-tempered largeness of line and a pastoral joyousness. The group needs, however, to improve its ability to sound the depths of expressiveness (particularly in slow movements of works like the Beethoven) in order to rank among our leading chamber groups. The violinist especially needed more intensity and a freer, more vigorous, singing tone. But at all times a delicious balance between the parts was maintained, due greatly to the good taste of Siegfried Schultze, the pianist.

R. W. H.

**Lyric Arts Quartette,** Dec. 21, E.—The four attractive young singers who make up this group (Leigh Harlowe, soprano, Janice Matisse, mezzo, Arne Markussen, tenor, and Charles Dunn, baritone) made their New York debut in a program of operatic excerpts. Each artist sang one aria, and the rest of the list consisted of duets and quartets, some well known, and some (a quartet from "Oberon," a quartet from "Thais," and duets from "Thais" and "Don Carlo") less frequently heard. This type of program makes it difficult to judge individual performances. The laudable desire to achieve variety in the ensemble tends to work a hardship on some of the members. In this case the soprano was required to range from Gilda to "Aida"—a task beyond the resources of most contemporary singers. In general, the tempi had a tendency to be on the brisk side, and the diction in foreign languages was not as good as we are accustomed to. In this regard the French was surprisingly no worse than the Italian. In the credit column, the vocal qualities were generally good, and the musical interpretations authentic. John Koch was the competent pianist.

C. E. R.

**Amalia Catalani,** soprano, Jan. 3, 5:30.—The young, attractive soprano offered a diversified program highlighted by her excellent opening group of classic airs and a succeeding one of well-sung Italian songs. Miss Catalani showed good stage poise, an attractive personality and, for the most part, used her strong, clear voice skillfully. In contrast with her fine Bach, Handel and Mozart selections and the three Marx lieder, her English group was weak. One could think of numerous songs more worthy of her unquestionable talent that would have lain delectably within the scope of the singer's apparent musical understanding. However, with Herbert Lefrois at the piano, the soprano ranged competently through her list closing with the "Pace, pace, mio Dio" from Verdi's "La Forza del Destino." M. C.

**Shimon Mishory,** violinist, Jan. 4, A.—The intricately wrought lines of Bach's D minor Partita for solo violin were played with breadth and authority by Mr. Mishory, concertmaster of the Tel Aviv Radio Orchestra. This partita ends with a finger-cracking Chaconne that makes the violin sound like two instruments at least and sometimes three—and the violinist managed it with marvelous control. If his tone was on the rugged side, this was acceptable in view of the vigorous, masculine nature of Bach's writing. However, in Ravel's very graceful "Tzigane" and Tartini's G minor Sonata, more sensitive shading and a lyric tone would have been much appreciated.

The program also included works by Sarasate and Kreisler and the first New York performance of Paul Ben-Haim's "Improvisation and Dance." This is a pleasant, tuneful work, lightly sprinkled with dissonance, and played with masterly ease. Avraham Sternklar at the piano gave the soloist excellent support.

R. W. H.

**James Lumberger,** counter-tenor, Jan. 4, A.—The Pittsburgh New Friends of Music presented James Lumberger, assisted by James Wilson, clarinetist, and Richard Osiier, pianist, in a program which listed songs by Herbert Elwell and Clifford Taylor, Schubert's "Der Hirt auf dem Felsen," Messiaen's "Chants de Terre et de Ciel," and the "Vier ernste Gesänge" of Brahms. These three young and serious musicians were all competent in their respective fields and had obviously lavished a great deal of care in the preparation of this program. Mr. Lumberger's counter-tenor seemed typical of the genre, with perhaps a bit of strain at the extreme top, and considerable volume when he wanted it. The volume, however, was not apparent until the Messiaen: the rapturous Schubert work was performed in a most subdued manner by all concerned. The Elwell and Taylor songs are interesting, written in a sort of neo-archaic manner. The Messiaen is a stunning example of post-impressionism by perhaps its finest living exponent. C. E. R.

**Bernardo Altmann,** cellist, Jan. 6, E.—Mr. Altmann, making a New York debut after having begun his career in his native Argentina, and playing for some years as a member of the New York Philharmonic, is a cellist of very respectable accomplishments. Possibly the best thing he did was the Brahms Sonata in F, Op. 99, a big-spirited work which Mr. Altmann played with breadth, a solid and sizable tone. His evident feeling for the romantic idiom provided him with an impetus which seemed lacking in the works earlier in the program. Boccherini's Adagio and Allegro was somewhat unimaginatively played, and the same might be said of the Bach Suite No. 3. Mozart's Concerto in D suited the cellist best of all the 18th century works, and he played it with style, though not jubilantly, as he did the Brahms. Among the short pieces, Bloch's "Prayer," with its flowing melodic line, was played with compassion and revealed Mr. Altmann's genuine feeling for music of this sort. Paul Sargent, at the piano, was a sensitive co-artist, and particularly in the Brahms had a chance to show the fine quality of his contribution. S. F.

**Samuel Baron,** flutist, Jan. 11, A.—Beginning with the Sonata No. 4 in G Minor by the 18th century French flutist and composer Michel Blavet, Samuel Baron made this Sunday afternoon an enjoyable one with a concert of music for flute accompanied in turn by the harpsichord and the piano. An appreciative audience enjoyed his excellent playing of Handel, Bach, Goodman, Poulenc and Schubert works. A first New York performance of the Poulenc Sonata for Flute and Piano, written in 1957 in memory of Elizabeth Sprague Coolidge, was a feature.

Harriet Wintergreen was the pianist and Robert Conant the harpsichordist. Both were well equipped to serve as associates with an able soloist.

A. de M.


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**Siri Carson-Montecino,** mezzo-soprano, Jan. 8, E.—The mezzo-soprano and her accompanist-husband, Alfonso Montecino, Chilean composer, greeted a large audience in their first New York recital. A program which began too slowly for this reviewer's taste grew in interest through early Italian composers to Strauss, Grieg and other Norwegian songs to the first New York performance of Mr. Montecino's settings of popular Chilean poems, "Cuatro Canciones," delightfully written for both voice and piano. No review of this concert would be complete without mention of the *rapport* between piano and voice throughout this performance. Mr. Montecino is an excellent accompanist, and his wife has a stage presence which grows on the listener—a combination of refinement, taste, graciousness and musicianship. A. de M.

**Gramercy Chamber Ensemble,** Jan. 11, 5.30—The Sunday Concert Society, in its fourth program of this season, presented the Gramercy Chamber Ensemble. Twelve instrumentalists and four vocalists gave commendable performances of the not-too-interesting program chosen for the occasion. Included were a Telemann Sonata for flute, oboe and continuo; a rather ambitious but boring work by Werner Egk titled "La Tentation de Saint-Antoine"; the Grand Nonetto, Opus 31, by Spohr; and nine of the beloved Brahms "Liebeslieder." The last were delightfully sung by soprano Janice De Gaetani, mezzo-soprano Nancy Hall, tenor Robert Strobel, and bass-baritone Richard Frisch. A. de M.

**Beatrice Krebs,** Jan. 15, E.—One of the most impressive Lieder recitals heard in New York over a long period was given by Beatrice Krebs, mezzo-contralto, the first of a series of three. Miss Krebs was in excellent vocal form, her voice revealing rich, full tones, a native texture of velvety quality in the low and medium portions, and much brilliancy in the upper reaches. The vocalism was well disciplined through the entire range, with occasionally some slight over-tension showing in the highest notes of the Reger songs. Her command of pianissimo, sustained singing and diction were outstanding. For a young singer, Miss Krebs has already advanced far in the art of Lieder singing, giving promise of still finer attainments in the future.

It was good to hear Mozart sung not only in fitting style and with artistic fluency, but with a virility of tonal projection which brought the music's true elements into proper focus. The singer's dramatic coloring of "Abendempfindung" was noteworthy. The Schumann group was commendably sung and expressively interpreted as for instance in "Der Sandmann," wherein tonal loveliness and musical sensitivity, were delightfully apparent. Deep seated, controlled emotionalism was marked in "Das verlassene Mägdlein." The difficult Reger songs were sung with a keen regard for color and textual intent. Six songs by Wolf were also well done. Walter Bricht, at the piano, played musicianly and sympathetic accompaniments. L. C.

**John Solum,** flutist, Jan. 16, E.—The debut recital of Mr. Solum, a pupil of William Kincaid who was graduated from Princeton in 1957, was a pleasure to hear on several counts—a judiciously planned program, a graceful command of the instrument, and an exceptionally sweet tone. A Sonata in D by Leonardo Vinci and Walter Piston's Sonata for Flute and Piano (1932) made up the first half; after intermission Bach's B minor Sonata was followed by Bohuslav Martinu's Sonata for Flute and Piano, composed in 1945. The 18th century works were well phrased and articulated; both contemporary pieces, skillfully designed for this instrumental combination and grateful for the flutist, were presented with good understanding and musicality on the part of the soloist and Vladimir Sokoloff, who accompanied him. Possibly the most appealing work was Martinu's, particularly memorable for an Adagio which was rather folksong-like at times, and for a finale pert, stylish, and brightly played. S. F.

*Backstage in Liberty Hall at the first El Paso Symphony Orchestra concert of the season were (from left)* ORLANDO BARERA, *beginning eighth season as the orchestra's musical director;* J. M. RECTOR JR., *El Paso Symphony Assn. director;* IGOR GORIN, *baritone, guest artist for the concert;* DORANCE D. RODERICK, *Symphony Assn. president, and* ABRAHAM CHAVEZ JR., *concertmaster.*

## TOWN HALL

**Theresa McGovern,** soprano, Nov. 16, A—The singer gave a program of generous length and considerable variety, that included well-known works by Handel, Vivaldi, Mozart, Beethoven, Schubert, Gluck, Massenet, Offenbach, Debussy and a group of Irish songs. Jerry Koundoury was the accompanist. Commendable earnestness of purpose and endeavor marked Miss McGovern's performance. Her voice is one of ample size and of much native beauty, although vocal difficulties encountered in its use handicapped the singer throughout the afternoon in her attempt to gain the desired artistic results. In "Neue Liebe, neues Leben" of Beethoven, "Das Wandern" of Schubert and certain portions of the Gluck aria "Divinités du Styx," the singer at times revealed the true beauty of the voice with an accompanying degree of interpretive expressiveness. L. C.

**John Fleming,** baritone, Nov. 16, E—The recitalist gave a program widely varied which included songs and dramatic readings. The musical features consisted of an 18th century group, the Brahms "Vier ernste Gesänge," songs of Duparc and Poulenc, folk songs and spirituals. His readings were from works of Bernard Shaw, Jean Anouilh, Ogden Nash and Margaret Walker. Mr. Fleming is the possessor of a voice of impressive excellence, but frequent unevenness in production prevented the projection of a completely uniform vocal quality, and retarded interpretive freedom, phrase coloring and contrast. His diction in the songs was commendable. More adherence to rhythmic discipline would have permitted a stronger sense of phrase relationship and meaning, both in the musical and dramatic numbers. There were frequent moments of vocal beauty and well-controlled dramatic effect in the readings. Charles Wadsworth was the accompanist. L. C.

**Little Orchestra Society, Thomas Scherman** conductor, Nov. 17, E—Mr. Scherman dedicated his fourth concert to Ernest Bloch, continuing his series of salutes to outstanding contemporary composers. One regretted not having Bloch present to conduct his own works and to celebrate his 78th birthday, but illness made it impossible for him to come to New York from his Agate Beach, Oregon, residence.

The first offering was the "Suite Modale" with Murray Panitz, flutist, as soloist. Bloch would have been deeply moved if he had heard this work so beautifully and meticulously performed. Panitz was superb in intonation and musicianship, as was the orchestra, in its accompaniment.

The second offering was "A Voice in the Wilderness," symphonic poem for orchestra with violoncello obbligato. The melodic and harmonic character of this work towers above the obvious and it reaches heights of beauty—truly "a voice crying in the wilderness." In the dramatic musical conversation between cello and orchestra, Zara Nelsova, the soloist, displayed virtuosity of the highest order.

The two final works were from another period of Bloch's career. "Four Episodes for Chamber Orchestra" had won a $1000 prize offered by the New York Chamber Music Society in 1926. Though scored for five solo string instruments (two violins, viola, cello and bass) and five solo wind instruments ranging from flute to bassoon and piano, it belongs in the symphonic repertory. The "Suite Symphonique" had been previously performed by Mr. Scherman during the Little Orchestra Society's second season and it was also introduced by him to Germany in May, 1957.

The conductor was obviously inspired during the whole performance. He took occasion to read a telegram of warm greeting from Bloch, telling the audience and the performers "that his thoughts were with them." L. R. T.

**Frank Glazer,** pianist, Nov. 19, E—A long and serious program was imaginatively opened with sets of variations from the 18th, 19th and 20th Centuries. Handel's Chaconne in G was quiet, accurate and musicianly, and Copland's somber and percussive 1930 Piano Variations, played with exceptional force and sympathy. Book II of Brahms' "Paganini" Variations—although Mr. Glazer was always technically at ease—were rather pale in the bravura passages. In Beethoven's Sonata in A Flat, Op. 110, he often achieved a soft-spoken eloquence reminiscent of Schnabel's Beethoven style; his playing was honest, earnest, and unfaltering in significance and sensibility. A Chopin group that made up the second half of the recital was less satisfactory, although one mazurka was a lilting delight. An overly intellectual approach, a narrow dynamic range, and self-conscious rhythms denied Chopin much of his volatility, sweep, and poetry. K. H.

**Sally MacArthur,** pianist, Nov. 21, E—In a markedly successful debut recital Miss MacArthur disclosed an impressive technique and an understanding frequently more cerebral than imaginative. Often the impression that the effects had been too carefully calculated was given, with a resultant loss in communication of the music's inwardness. The Bach Partita in B flat lacked somewhat in tonal variation. But much of the pianist's playing generated warmth and stimulation in large measure. This was particularly notable in the final movement of the Chopin B minor Sonata in which the pianist achieved a big sweep and in the fugue of the Brahms Variations and Fugue on a Theme by Handel to which she gave an exciting performance. C. G.

**Fred Thomas,** bass-baritone, Nov. 23, A—Mr. Thomas, a former Metropolitan Auditions of the Air award winner and former member of the De Paur Infantry Chorus, has sung in Town Hall before. On this occasion he confirmed to a great extent the impressions he left from his previous appearance. His voice is basically of good quality. It is quite light to be considered a bass, and while he encompassed all the low notes, they were not of the richness one expects of voices in this classification, and there was an occasional spreading in the upper register. Musically, Mr. Thomas is quite secure, differentiating between the various styles involved, and generally communicating the content of the songs. His diction in foreign languages is rather "American"; but, contrary to the prevailing custom, his French was better than his Italian or German. The program included songs by Wolff, Schubert, Bowles, Bond, Milford and Britten, and Arias by Handel, Mozart, Rameau, and Verdi. Nan Butcher was the excellent accompanist. C. E. R.

**Herman Godes,** pianist, Nov. 23, E—Fine playing in strikingly differing styles made an evening of interesting music-making. Mr. Godes began with the lyrical, romantic classicism of Brahms' Intermezzo, Op. 117, No. 2, and the Capriccios, Op. 76, No. 1, and Op. 116, No. 7, and moved on to the severer modern classicism of Hindemith's Third Sonata. The Brahms works were exquisitely shaped and the Hindemith, especially in the two *lebhaft* movements, was presented with brilliant clarity. The pianist showed other phases of his work in Ravel's "Gaspard de la Nuit." "Le Gibet" in particular was so gracefully done that the music seemed to be moving of itself.

After the intermission, the contrasts in Mr. Godes' performances included a deft reading of the Scarlatti Sonata in B Minor (L. 33), effectively placed between the idealized dance and song of Dello Joio's Third Sonata and the magnificent outbursts of Beethoven's "Appassionata" Sonata. J. L. B.

**The Dorian Chorale,** Nov. 24, E—The Town Hall debut of the Dorian Chorale was a strong indication of how successfully music calling for a small ensemble can be performed. This Chorale, a finely trained professional chorus of 22 men and women, was directed in a highly competent manner by Harold Aks.

The program was long, but on a lofty level of quality and at all times extremely interesting. The first half was devoted to works of Brahms, Beethoven and J. S. Bach, while the second portion was given over to contemporary compositions of Hindemith, Milhaud, Copland and Piket. All the works were to varying degrees poetic in nature, and required sensitivity of imagination and vocal and dictional treatment, which the Chorale had been well taught to offer. Much pianissimo singing of splendid quality was in evidence; occasionally one wished for more striking contrasts of dynamic projection.

A string quartet assisted in the rendition of the Beethoven "Elegischer Gesang," and for the Bach Cantata No. 182 the Chorale was joined by a chamber orchestra and organ. The Hindemith group of six songs and the "Lark" of Copland were especially beautiful in their musical values and in the manner of presentation. In the Bach Cantata and the Copland work the Chorale's own singers were soloists. In the former, Margaret Rae, Max Shoaf and Frank Karian were heard, and Ted Hart served in this capacity in the Copland work. All in all, an evening of superior music, old and new, sung by a well-integrated group of voices suited to it. L. C.

**Daniel Ericourt,** pianist, Nov. 25, E—Mr. Ericourt, French born but long residing in the United States, has been heard many times in New York. He is particularly noted as an interpreter of the music of Debussy and Ravel, and on this occasion only these two composers were represented on his program, which included Three Etudes, Six Preludes, Mouvement and "L'Isle Joyeuse" by Debussy and "Valses Nobles et Sentimentales" and "Le Tombeau de Couperin" by Ravel.

It is not an easy task to project an entire evening of music of one style, and particularly of such a specialized style, and Mr. Ericourt was not uniformly successful in maintaining the very high standards of his previous appearances. In general, the Debussy fared better than the Ravel, in whose works the pianist's approach seemed at times a bit perfunctory. However, there were plenty of times when the true magic of the music was magnificently realized. C. E. R.

**Theodore Lettvin,** pianist, Nov. 26, E—In a program marked by first-rate performances in Mozart's C Minor Fantasy and in four Impromptus by Schubert, Mr. Lettvin reached his peak in a broadly conceived and firmly integrated presentation of Beethoven's "Appassionata" Sonata. Dynamic power, elasticity, variation, and thoughtfulness characterized his playing.

All in all, his performance on this occasion was of such a caliber as to earn him a place among the best American pianists. C. G.

**Herbert Rogers,** pianist, Dec. 2, E—Mr. Rogers revealed a firm intellectual and musical grasp, as well as magnificent pianistic equipment. He began with an excellent performance of Mozart's Sonata in D, K 576, achieving in its lovely Adagio some particularly fine playing. This quality carried over into the Brahms group, where there were nicely adjusted tonal balances and sensitive turns of phrase. The small, intimate pieces (excepting the E-flat Rhapsody) emerged in a warm glow of sentiment without stickiness, a manner which served Brahms well.

Mr. Rogers' awareness of style, already evident, was put to greater tests by the impressionism of Ravel's suite "Gaspard de la Nuit." Very well indeed were its fantasy and horror realized by the young pianist's performance.

The second half of the concert did not quite maintain the standards of the first. The "Hawthorne" movement from Ives' Second Sonata was played with little imagination, and much too quickly and loudly. Schumann's "Abegg" Variations were done with due precision but without the elegance and lightness these pages need. Liszt's "Funerailles" had a good reading, but the "Mephisto Waltz" was less satisfactory. As encores the pianist added the Busoni version of the Paganini-Liszt "Campanella" and the C sharp minor Scherzo of Chopin. J. R.

**Bach Aria Group,** Dec. 3, E—The opening concert of this organization's series, under William H. Scheide, its director, and Frank Brieff, conductor, included Cantata 14, "Wär' Gott Nicht mit uns diese Zeit," for soprano, tenor, bass and chorus; Cantata 34, "O Ewiges Feuer," for alto, tenor, bass, chorus and orchestra, also two groups of arias—"Liebster Jesu," from Cantata 32, for soprano, oboe and string orchestra, and "Süsser Trost," aria from Cantata 151, both sung by Eileen Farrell with full tones and moving interpretation; "Domine Deus," aria from


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the Mass in A major, performed sonorously by Norman Farrow, bass, with accompaniment of violin and the continuo; and "Frische Schatten," aria from the secular cantata "Der zufriedengestellte Aeolus," done with fine resonance and vocal quality by Jan Peerce, tenor, with violin, cello and continuo. The beautiful voice of Carol Smith, alto, was heard to particular advantage in Cantata 34. The performances were much relished by the audience. The instrumentalists heard were: Julius Baker, flute; Robert Bloom, oboe; Bernard Greenhouse, cello; Maurice Wilk, violin, and Paul Ulanowsky, piano. The Bach Aria Group Chorus assisted. L. S. T.

**Elena Powstuck,** pianist, Dec. 4, E—Miss Powstuck, billed as a Russian pianist, had her early training and public appearances in Russia and has later studied with several teachers in the United States.

Her program consisted of the Beethoven Sonata, Opus 53, an Etude and the "Rondo Capriccioso" of Mendelssohn, the Prokofieff Third Sonata, and the Chopin Sonata, Opus 35.

Miss Powstuck threw herself into all these works with business-like zeal. One had the impression that her musical personality has not yet come into true focus out of the many diverse influences of her study. J. R.

**Hilde Somer,** pianist, Dec. 8, E—This program contained a novelty: the Czerny Sonata in A flat, Op. 7, receiving its first New York performance. The pupil of Beethoven and teacher of Liszt was a prolific composer of piano studies, but he is seldom represented on present-day recitals except by an occasional performance of the Variations, Op. 33, known as "La Ricordanza," which have a faded charm of their own. Miss Somer is to be thanked for offering us a work in a different vein. The Sonata is overlong, but well worth hearing and of more than mere historical interest.

The pianist also played a Mozart Adagio, Variations on "Lison dormait," and works of Liszt, Copland and Villa-Lobos. Miss Somer is a worthwhile and thoughtful artist. J. R.

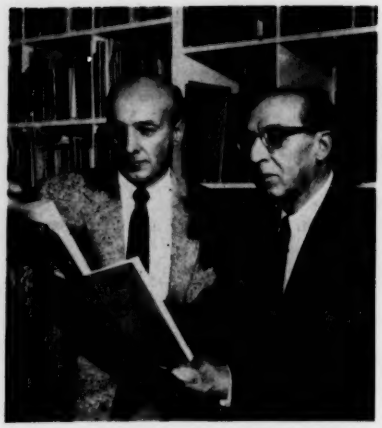
**Clarion Concerts, Newell Jenkins,** conductor, Dec. 9, E—Betty Allen, mezzo-soprano, provided the most pleasing music of the evening, beginning with a nervous and something-less-than perfect reading of Vivaldi's "Stabat Mater," continuing to an extremely fine performance of the Recitative and Aria (programmed instead of Mozart's Aria "Ombra Felice") "Rasserenato il Cogllo" from the 8th Cantata for the Fridays in Lent by Sammartini, and concluding with a powerfully heartfelt and technically incredible performance of Julia Perry's "Stabat Mater." Her voice is rich, sturdy and consistent through all its impressive range, and always musical and pleasant in sound.

Miss Allen was not well abetted by the orchestra assembled by Mr. Jenkins, though Giordani's "Periodical Overture" (programmed instead of a William Boyce Overture) and Haydn's Symphony No. 46 in B Major were more acceptably played. One wonders what the trouble was: insufficient rehearsal, perhaps. The two "Stabat Maters" were cases in point: the Vivaldi lines were extremely exposed and replete with difficulties which are easily surmountable by good bowing, yet the players leapt unnecessarily and unsuccessfully across strings and seldom bowed unanimously when it was necessary. Miss Perry evidently knows her strings very well, calling for a great number of idiomatic but demanding devices, but the effectiveness of her work was impaired by the strings as much as it was aided by Miss Allen. We look forward to the third Clarion Concert in January, hoping it will return to November's high quality. J. L. B.

**Harold Farberman Concert,** Dec. 14, 5:30—Harold Farberman, 29-year-old percussionist of the Boston Symphony, brought 55 members of that orchestra to Town Hall and led them in a program that included two of his own works. The first was a setting for soprano and orchestra of five scenes from the Greek Oedipus and Atreus plays. They were dramatic recitatives, using sharp rhythmic and percussive effects rather than thematic material to convey emotion. The result was stormy and full of surprises, but not very moving. The soloist, Corinne Curry, looking very beautiful and classic, sang the bleak music with taste and intelligence.

The other Farberman work was a Symphony for Percussion and Strings whose purpose (according to the composer) was to prove that the percussion department "can make music as well as noise." The heroes of the occasion were seven percussionists who tiptoed through a maze of xylophones, marimbas, chimes, vibraphones, kettledrums, traps, etc., coming in on cue and proving the composer's point very well. This was virtuoso writing and playing without a dull moment. The jingling melodies, taps and booms were all disciplined by a strong musical intelligence and the last movement — a popular dance tune treated to serious development and great rhythmic variation—was fresh and effective.

The program opened with a Pergolesi Concerto for string orchestra and closed with Bartok's Piano Concerto No. 1 (in its first New York performance). Leonid Hambro played the Bartok with the barbaric drive, rhythmic subtlety and delight in contrasting sonorities that it required. Why this concerto, written in 1926, has not been heard oftener is a mystery, but it should certainly be played soon again. R. H.



THOMAS SCHERMAN, *left, Musical Director of The Little Orchestra Society, discusses with* AARON COPLAND *his "Music for the Theatre" and the first New York performance of his "Old American Songs," for which* WILLIAM WARFIELD *was baritone soloist.*

**The Little Orchestra Society, Thomas Scherman,** conductor, **Aaron Copland,** guest conductor, **William Warfield,** baritone, Dec. 15, E—Mr. Scherman continues his practice this season of juxtaposing older and contemporary works on one program. This time the old works were Mozart's Serenade No. 5 in D Major, K. 204, and Schoenberg's Kammersymphonie in E Major, Opus 9. The new works were both by Aaron Copland, and the composer conducted both of them: "Music for the Theatre," his well-known suite for small orchestra, and two sets of "Old American Songs," arranged for orchestra and baritone solo. This was the first full orchestral performance of the second set.

William Warfield was an excellent choice for the interpreter of these songs. His simple sincerity of style and his warm, rich voice (despite some throatiness in the upper middle) are just what this music calls for. Mr. Copland's arrangements were both skillful and in good taste. Whether these old and simple melodies benefit by such a modern harmonic and orchestral treatment is, of course, a question.

Julius Schulman, the concertmaster, again stepped forward to play the solo part in the Mozart, and as usual gave a first-rate performance. Both Mr. Scherman and Mr. Copland conducted with clarity and spirit. C. E. R.

**Salvatore Morello,** tenor, and **Adele Trapani,** soprano, Dec. 20, A.—Salvatore Morello, a young Sicilian tenor, made his New York debut in joint recital with Adele Trapani, soprano, in a program which was a pot-pourri of popular Italian opera arias, duets and canzonettas.

Mr. Morello has a very light lyric tenor of generally agreeable quality, a bit throaty in the upper middle. The music he chose to sing does not permit the formation of an opinion as to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his musicality, but gives rise to the inference that he is properly an operatic tenor. Miss Trapani also contributed a large variety of numbers, some of lighter category. C. E. R.

**Vienna Choir Boys,** Dec. 20, E.—The famous Austrian boys' choir, now under the direction of Gerhard Lang, is familiar—through several generations of young singers—to American audiences these many years. The boys returned to give two holiday New York programs. The usual command of technique and style, remarkable in the case of several leading soloists, stood out in the group's singing of works by Mozart, Schubert, Mendelssohn, Purcell, Ingegneri, A. Scarlatti and Pergolesi (the latter's "Stabat Mater," sung with considerable distinction) as well as the lighter folksong material which the boys perform with charm and authentic spirit.

The program offered a seldom-heard one-act comic opera, "The Village Barber" (Der Dorfbarbier) by Johann Schenk, a lesser-known worthy of the classical period. This comedy, directed by Ilka Peters, was broad but very engaging. It was nothing short of amazing to hear boys of 12 or younger toss off bravura arias of complicated florid and emotional demands while acting with the glee of school children on a holiday. The audience showered applause on the singers and their conductor-pianist, and a number of encores were added. R. K.

**The Fromm Music Foundation, Stravinsky** premiere, Jan. 4, A.—The Fromm Music Foundation paid tribute to Igor Stravinsky before a distinguished musical audience, the principal feature and concluding work of an outstanding program being the American premiere of Stravinsky's "Threni; Lamentations of the Prophet Jeremiah" (1957-58). The same composer's "Symphonies of Wind Instruments" (1920) opened the program. Alban Berg's finely scored "Altenberg Lieder," Op. 4 (1915), and the richly-colored "Five Pieces for Orchestra," Op. 16 (1909, revised 1949) of Arnold Schönberg, were also performed.

In the "Threni," with its unforgettable moods and musical expressiveness, the noted 20th century composer has made a setting of Latin excerpts from the Prophet Jeremiah in a score requiring orchestra, chorus and six vocal soloists. It is undoubtedly Stravinsky's best controlled 12-tone composition, and in point of sombre depth and declamatory significance can be classified as one of the very most important additions to contemporary music. In many of its spiritual and musical aspects, it strongly reflects the liturgical.

The six soloists contributed impressively to the music of the afternoon. They were Bethany Beardslee, soprano; Beatrice Krebs, contralto; William Lewis, tenor; James Wainner, tenor; Mac Morgan, baritone, and Robert Oliver, bass.

In this first United States performance of the "Altenberg Lieder," Miss Beardsley sang with a sensitive emotional instinct and conveyed the poignancy of text and music with expert intonation and graceful phrasing. With but a minimum of accompaniment all the soloists handled their difficult assignments with surety and musicianship. A large portion of the solo work in the "Lamentations" fell to James Wainner, who gave to the part an excellent exhibition of tenor vocalism, and a meritorious interpretive presentation. Robert Oliver's full bass voice of clarity, depth and velvety quality added much to the performance. The Schola Cantorum (Hugh Ross, director) provided a splendid sustaining choral background.

Too much praise cannot be accorded Robert Craft, the young American conductor who, with serious artistry and outstanding ability, caught the inner spirit of the musical and textual contents of this remarkable composition of the current century, and blended it into a thing of understandable beauty. L. C.

DOROTHY WARENSKJOLD (*second from left*), *lyric soprano, discusses vocal numbers with members of the Marion, Ohio, Concert Association before her recent concert there. Left to right, the members are:* MRS. RICHARD MILLS, *president of association;* MRS. GEORGE LANE, *second vice-president;* MRS. C. D. HINES, *hospitality chairman. Miss Warenskjold's accompanist is* JACK CROSSAN, *assistant professor of music at the University of Nebraska, Lincoln, Neb.*

**Stuttgart Chamber Orchestra, Karl Muenchinger** conducting, Jan. 5, E.—In addition to the pleasure afforded by the Stuttgart's performances of Mozart's Symphony in A, KV. 201, Vivaldi's Concerto Grosso in D minor, Op. 3, No. 11, and Haydn's "Farewell" Symphony, there was, during the evening, food for thought concerning the obvious differences between the style of this renowned chamber orchestra and that of the two best-known Italian groups which have played for U.S. audiences in the recent past. If one is aware of several instruments in the first violin section rather than one pure voice, this is, after all, a human condition. The music, when played with the deep understanding it received here, does not really suffer from it. Muenchinger paid every attention to rhythmic vigor and decisive phrasing; only a barely perceptible stolidity at times provided grounds for criticism. Two facets of the concert deserve special mention: the fine playing of Werner Krotinger, solo violinist, in the Largo of the Vivaldi, and the manner in which the players snuffed their candles and crept offstage during Haydn's "Farewell" finale, leaving the delighted audience in gathering darkness. S. F.

**Bach Aria Group,** Jan. 7, E.—There was a capacity audience at the second concert of the group's current series. Eileen Farrell, soprano, Maureen Forrester, contralto, and Martial Singher, baritone, were the distinguished soloists. Each sang two arias; and they were also heard with the chorus and orchestra under the direction of Frank Brieff in the Bach Mass in F major ,and the same composer's Cantata No. 106, "Gelobet sei der Herr." Arias from Cantatas Nos. 205, 94, 68, 100, 98, 170 were featured on the program.

In his first appearance with the Bach group, Mr. Singher gave his various solos well-stylized interpretations. Miss Farrell's singing of the well-known aria, "Mein gläubiges Herze," was projected with an exciting spontaneity, occasionally at the expense of normal vocal fluency, Miss Forrester's voice had a warm and ingratiating quality, though it was used at times with some diminution of clarity, dictional and otherwise.

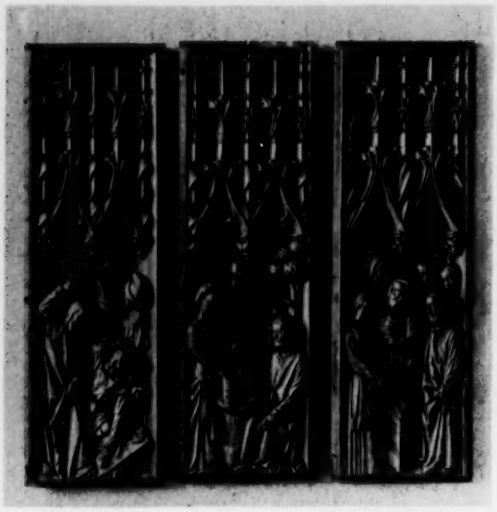
Instrumentalists playing solo obbligatos included Robert Bloom, oboist; Maurice Wilk, violinist; Julius Baker, flutist; Bernard Greenhouse, 'celist. Paul Ulanowsky was at the piano. Excellent program notes, including translations, were provided by William H. Scheide, the Group's director. L. C.

**Andres Segovia,** guitarist, Jan. 9, E.—Thirty-one years ago, almost to the exact day, Mr. Segovia made his New York recital debut. Since that time he has lost none of his incredible mastery of his instrument nor his now legendary ability to produce an impossible variation of dynamics and colors from an instrument that in other hands is extremely limited by its nature. In this recital he maintains his usual high standards, both musical and technical. After an opening group of 18th century works, he devoted himself to contemporary music, most of which was written for him. Of these M. Torroba's six "Piezas Caracteristicas" were the most expressive. The other composers represented were Tansman, Ponce, Castelnuovo-Tedesco, Villa-Lobos and Rodrigo. A packed hall greeted Mr. Segovia most enthusiastically. C. E. R.

*(Continued on page* 38)

# THE CHOIR CORNER

By LEON CARSON



*A triptych showing, left, Christ driving the money-changers from the temple; center, with the Woman of Samaria; and right, the woman taken in adultery. The panels are said to have been made about* 1500 *for the Royal Abbey of Jumièges, Normandy, probably to decorate the choir stalls. (Courtesy of the Metropolitan Museum of Art, The Cloisters Collection, Purchase,* 1950.)

## THE CHURCH SINGER'S QUALIFICATIONS

MANY young people today look upon church singing as a secondary accomplishment, requiring a minimum of preparation. The small emolument offered by many churches is partly responsible for this attitude, although there are contributing factors. The added duties currently imposed upon a soloist as a "section leader" in the choir have lessened, at least psychologically, the importance of the paid soloist as such.

As for the attributes that make a good professional soloist, the normal scope of duties in the field of sacred music is broad and varied. The singer of sacred music is heard by people whose backgrounds and occupations are as dissimilar as their tastes in music. The church soloist and choir are expected to provide a musical enhancement of the Scriptures. (Wherever there is sufficient *rapport* between pulpit and choir, incidentally, the music will reinforce the spoken word.)

There are definite qualifications essential to the singer of sacred music, especially the soloist. First and most obviously, his voice must be adequate to the demands of the music and of the congregation. The voice must have a certain substantiality and sympathetic appeal.

Secondly, the vocal equipment should be employed with consistent control to permit the singer to satisfy the expressive demands of church singing. This falls within the jurisdiction of the vocal studio.

Thirdly, the singer must possess the interpretive ability to convey not only the composer's musical and artistic intent, but principally the spiritual meaning of the text as well.

Fourthly, a knowledge and understanding of Biblical and other religious literature, from which singing texts are drawn, strengthen the singer's ability to provide a logical and convincing presentation. In the latter respect, the edict issued by the ancient fourth Church Council of Carthage is apropos:

> "See that thou believest in thy heart what thou singest with thy mouth, and approve in thy words what thou believest in thy heart."

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Finally, the singer should maintain a spirit of friendliness and cooperation with other members of the musical and clerical groups with whom they are functioning.

Undoubtedly, if young singers contemplating the use of their talents in sacred music would guide themselves by the foregoing five considerations, they might become inspired to prepare more thoroughly for their work and, further, become more successful in the carrying on of their professional duties.

## Midwinter Conference On Church Music

■ The annual Midwinter Conference on Church Music will be held at Northwestern University, Evanston, Ill., from Feb. 1 to 3. Participating will also be members of the commission on music of the Department of Worship and Arts of the National Council of Churches of Christ in America. Among the features will be a program called "Introduction to early American Moravian Music" on Feb. 2. Donald M. McCorkle, director, Moravian Music Foundation, is among the speakers. Thor Johnson will conduct, and soloists include Maude Nosler, soprano, and others. The department of worship and arts of the National Council of Churches, established less than 10 years ago, is comprised of six commissions which study ways of worship and use of drama, literature, art, architecture, and music in Protestant churches. Thor Johnson is commission chairman.

•

One of the major items to be discussed will be a report by Luther Noss, Yale University, on a new hymnal compiled by members of the commission. Other discussions will be led by Cecil Effinger of the University of Colorado, and Theodore Schaeffer, organist and choirmaster of the National Presbyterian church, the President's church in Washington, D. C., on commissioning of church music.

Highlights of the joint meeting at Northwestern University will be a lecture on "Formality, Theology, and J. S. Bach" by Joseph Sittler of the Federated Theological Faculty, University of Chicago, and a lecture on "The Responsibility of the Church to the Arts and the Witness of the Arts to the Churches" by Marvin P. Halverson, executive director of the National Council of Churches' department of worship arts.

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# RADIO and TV NOTES

### Handel at the New York Library

On Jan. 21, as a harbinger of the Handel Bicentennial, Philip L. Miller, of the New York Public Library's music division, devoted the first of this season's evening Record Concerts to a survey of Handel singing in the present century. The next concert in this series of "Third Wednesdays" will be given on Feb. 18.

### Pierre Cochereau in U. S. Tour

Pierre Cochereau, organist of Notre Dame Cathedral, Paris, returns to this country for his third concert tour, March 1. His tour of 20 concerts in five weeks is completely sold out, except for Western dates of March 17 and 19. His final concert will be in All Saints' Church in Worcester, Mass.

### Danish Organist Will Play and Teach at Yale

Finn Videro, organist of Trinity Church in Copenhagen, and a member of the University of Copenhagen music faculty, has been appointed acting organist at Yale University for the 1959-60 academic year. He replaces Frank Bozyan, who has received a leave of absence beginning next fall. Prof. Videro will also be a member of the Yale School of Music faculty.

### Organ and Choir Notes

"Ardennes Fanfare" by **George Gansz** was on the program played by **E. Power Biggs,** organist, on CBS radio, Dec. 7. . . .

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The Ministry of Music of the Riverside Church, New York, announces for its February musical services at 5 p.m. the following features: Feb. 1, Organ Recital, Virgil Fox; Feb. 8, "Messiah" (first half of Part II), Handel; Feb. 15, "Messiah" (second half of Part II); Feb. 22, Sermon and Anthems. Richard Weagly, director; Virgil Fox, Frederick L. Swann, organists.

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Alec Wyton's program for his Sunday afternoon organ recital on Jan. 9, at the Cathedral Church of St. John the Divine, New York, included works by Buxtehude, Stanley and Franck.

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At the noon series of organ recitals in Trinity Church, Broadway and Wall St., New York City, Robert Arnold was heard on Jan. 16 in an interesting program of works by Bach, Couperin, Bach-Dupré and Franck.

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On Jan. 12, the "Sacred Service" of Ernest Bloch was given in James Memorial Chapel at Union Theological Seminary, New York City, by the Seminary Choir, conducted by Elaine Browne; Arthur Wolfson, cantor; Robert Baker, organist.


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Radio history was made when the first of three concerts by the Boston Symphony was transmitted direct to Europe by transatlantic cable on Jan. 23. Pierre Monteux was the guest conductor. The orchestra's entire Friday afternoon concert was sent out from Symphony Hall and heard "live" in Great Britain and France through facilities of Station WGBH-FM, the Home Service of the BBC, and the Radiodiffusion Française. A second transatlantic broadcast concert will be presented on Feb. 13, under Charles Munch, the orchestra's Music Director, when the world premiere will be given of "Parables for Orchestra" by Bohuslav Martinu, commissioned by Dr. Munch. Eugene Istomin, American pianist, will be the soloist in the Schumann Concerto.

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A weekly chamber music series by the Fine Arts Quartet accompanied by discussion of the music was launched on Jan. 16 over WTTW-Channel 11, Chicago, in cooperation with the Educational Television and Radio Center. (Fridays, 7:30-8:30 p.m.). It is being sent out over a TV network of 33 stations. The first series is devoted to Beethoven's String Quartets; and it will be followed by one on Bartok's Quartets.

WTTW also carried a telecast of "Trouble in Tahiti," opera by Leonard Bernstein, staged by the Northwestern University Opera Workshop, Robert Gay, director, on Jan. 20.

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Menotti's opera "Maria Golovin" has been taped by NBC-TV for future use on its color network. The work, commissioned by NBC, had its world premiere at the Brussels World's Fair last summer and was produced in New York in the fall. The cast for the TV version includes Franca Duval, Richard Cross, Patricia Neway, Ruth Kobart, Herbert Handt and, as newcomers, Chester Ludgin as the Prisoner and Craig Sechler as the boy Trottolo. Kirk Browning directed the work for TV, and Peter Herman Adler conducted. It will be presented on March 8 over NBC-TV in a two-hour telecast, from 5 to 7 p.m. (EST).

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The Cleveland Orchestra, conducted by George Szell, began its second year of broadcast on the CBS Radio Network on Dec. 28 with a program of Wagner and Brahms (Sundays, 1:05-2 p.m. EST). These programs are sent out from Severance Hall with the cooperation of Station WGAR in Cleveland. Dietrich Fischer-Dieskau, baritone, on the program of Jan. 25 sang an aria from Handel's "Berenice" and Mahler's "Songs of a Wayfarer."

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On Feb. 11 the second of the new Bell Telephone Hours over NBC-TV (8 p.m. EST) will be a "Festival of American Music," both standard and popular. It will present, among others, Rise Stevens, Grant Johannesen, pianist, and the New York City Ballet in the Balanchine work "Stars and Stripes" to Sousa music. Donald Voorhees conducts the Bell Telephone Orchestra.

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The Kansas City Philharmonic Orchestra, conducted by Hans Schwieger, now has its own TV program sponsored by the Kansas City Life Insurance Co., which for the last five years has backed its radio series. The hour-long concerts are being sent out by WDAF-TV, Channel 4, on Sunday afternoons at 1 o'clock and simulcast by WDAF radio. During the NMTA Convention in Kansas City, Mr. Schwieger on Feb. 24 will give a concert including works of Howard Hanson and William Schuman.

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Duo-pianists Whittemore and Lowe appeared on Dave Garroway's "Today" program, Dec. 18, for their seventh appearance. Paul Badura Skoda and Joerg Demus also appeared on Garroway's program on Jan. 2, playing works for piano, four hands.

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The CBS-TV Network on Dec. 21 presented the television premiere of a group of songs by the young American Leonard Kastle, sung by Rawn Spearman, baritone, with the composer at the piano. His other works include a one-act opera, "The Swing," first heard over the NBC-TV Network.


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## COMPOSERS

■ The diaries and letters of **Meyerbeer,** presented by his heirs to the Berlin Institute of Music Research, are to be published. According to his will they could not be until the middle of this century. . . . A cantata by **Wolfgang Fortner,** "The Creation," based on the poem by the American poet James Johnson, was recently premiered in Munich, with Dietrich Fischer-Dieskau as the featured soloist. . . .

The two winners of the 1959 American Music Recording Awards are George Barati, conductor of the Honolulu Symphony Orchestra, and Cecil Effinger, Professor of Composition at the University of Colorado. Mr. Barati's prize-winning composition is a Chamber Concerto and Mr. Effinger's is a Little Symphony. The Walter W. Naumburg Musical Foundation, in these awards, underwrites the recordings of the works, which are then issued by Columbia Records. Judges for the 1959 awards were Alfred Frankenstein, chairman; David Randolph and Robert Sabin.

■ Two new works for orchestra by **Nikolai Lopatnikoff** are being premiered this season: his "Variazioni Concertante," commissioned by the Pittsburgh Symphony under a grant from that city's Bicentenial Ass'n, was heard under William Steinberg's direction Nov. 7, and "Music for Orchestra," commissioned by the Louisville Symphony, will be heard there on Feb. 4 under Robert Whitney. . . .

**Alexei Haieff's** Symphony, premiered by the Boston Symphony last April, will be commercially recorded by RCA Victor under the Recording Guarantee Project of the International Music Fund. . . . Howard Mitchell and the National Symphony Orchestra have recorded **Morton Gould's** "Jekyll and Hyde" Variations and his "Declarations" for RCA Victor. . . . The Stockholm Opera has given a commission to **Karl Birger Blomdahl,** Swedish composer, to write an opera, "Aniara," with a libretto by Erik Lindegren based on a Space Age poem by Harry Martinson. . . .

**Francis Poulenc** was among four distinguished foreign citizens elected to honorary membership in the American Academy and the National Institute of Arts and Letters. . . . **William Schuman** has been commissioned by St. Lawrence University, Canton, N. Y., to compose three works for presentation during the University's second annual David B. Steinman Festival of the Arts, March 18 to 22. . . . The world premiere of **Bernard Rogers'** Symphony "Africa," commissioned by the Koussevitzky Foundation, was successfully presented by the Cincinnati Symphony under Max Rudolf on Jan. 30 and 31. . . . The N. Y. premiere of **Alan Hovhaness's** Prelude and Quadruple Fugue was given by the Brooklyn Philharmonia under Siegfried Landau on Jan. 17. . . . Four Pieces for Woodwind Quintet by **Mary Howe** were played at a Library of Congress concert on Dec. 12, the score was commissioned by the wind section of the Vienna Symphony. . . .

*In honor of Chopin's forthcoming 150th anniversary,* ALFRED ZEGA, *Polish-American baritone, right, commissioned the well-known American composer* NED ROREM, *to orchestrate six songs selected from the Chopin Song Cycle, op. 74. These songs reportedly have never before been heard with orchestra.*

Music of **Karlheinz Stockhausen,** controversial young German composer who has been on a visit to this country, is being licensed here by BMI, which recently issued a Concert Composer Profile on his works. . . . The Cedar Rapids Symphony and Civic Chorus, under Henry Denecke, will give the world premiere of "Song of the Cedar" by **Paul Engle,** writer, and **Philip Bezanssounder,** composer, in March. This is said to be the first time a musical work has been commissioned by an Iowan (Sutherland Dows of Cedar Rapids) to be created and performed by artists of that State. It will be heard as part of the Coe College Fine Arts Festival. . . .

The tenth anniversary of the founding of the State of Israel was celebrated by a special program of the Kansas City Philharmonic Orchestra, under Hans Schwieger, on Jan. 6 when "Ein Gev" by **Ogden Partos** was heard. . . . The Kindler Foundation's seventh anniversary concert on Jan. 5 at the Textile Museum in Washington, D. C., included the first performance of "Partita 1958" by **Serge de Gastyne,** by the American Quartet; the Foundation commissioned it. . . . An Andante for Strings by **William R. Mayer** had its first performance by the Rockford (Ill.) Symphony last October under the direction of Arthur Zack. This composer's "Hello, World!" is scheduled for performance by the Philadelphia Orchestra and the New Haven Symphony. . . .

The world-premiere of **Lehman Engel's** opera "The Soldier" was presented by the Jackson (Miss.) Opera Guild on Nov. 24 and 25 last. Leading roles were taken by Warren Galjour, Charles McCool, Evelyn Ames and Pat Edwards, and the opera was conducted by Mr. Engel.

## CONDUCTORS

**Paul Kletzki** has signed a new contract as musical director of the Dallas Symphony; the orchestra engaged him last March for the 1958-59 season, and after five subscription concerts the executive committee unanimously voted to request his return for three years. . . . **Leonard Bernstein** recently announced that he "would not conduct any other orchestra in the world while I am music director of the New York Philharmonic." . . .

**Charles Munch** led the inaugural concert of the Orchestra of the Principality of Monaco at Monte Carlo in January, in the presence of Prince Rainier and Princess Grace, playing Samuel Barber's "Adagio for Strings," Fifth Symphony by Honegger, and Berlioz's "Fantastic Symphony." . . . **George Szell** returned from a six weeks' European engagement, during which he led the Concertgebouw Orchestra, to resume his post as musical director of the Cleveland Orchestra. Among the guests appearing during his absence was **Jean Fournet,** making his American symphonic debut. . . .

**James Dixon,** director of the State University of Iowa Symphony Orchestra, conducted a concert of the National Symphony Orchestra of Greece on Dec. 23 and a broadcast concert for the Athens Radio on the following day; this was his third appearance in Athens as a conductor. . . .

The American premiere of Rolf Liebermann's "Symphony 1949" was played by the Chattanooga Symphony under **Julius Hegyi** on Jan. 13, a work combining three techniques—tone row, polytonality, and whole tone procedures. . . .

The National Symphony of Washington, D. C., recently concluded its second short New England tour of the season; in May it embarks under its conductor, **Howard Mitchell,** for an eight weeks' tour of South and Central America under auspices of President Eisenhower's Special International Program for Cultural Presentations. Mr. Mitchell appeared as guest with the Halle Orchestra in Manchester and Sheffield, Dec. 17-19 last. . . .

**Andre Kostelanetz** is giving his fourth consecutive series of Special Saturday Evening Concerts with the San Francisco Symphony, which opened on Jan. 10; other events are scheduled for Feb. 14, with Carl Sandburg as narrator; March 14, and April 11. . . .

Two works by Donald Shirley will be heard in a Town Hall concert on March 8, given by the string section of the New York Philharmonic Orchestra under **Joseph Primavera:** his Symphony for Strings (Manhattan premiere) and "Recorso of Finnegans Wake."

**Frederic Kurzweil** has been reengaged for his fourth season as musical director and conductor of the Mobile Opera Guild. After conducting this year's production of "Don Pasquale" on March 17 and 18, he will resume his duties as conductor of the Bell Symphony Orchestra in New York.

# REVIEW OF RECORDED MUSIC

**Reviewed by Mary Craig, Arthur Cohn, G. A. Devlin, Kenneth Henry, Russell Kerr, M. M. Smith, T. W. Thompson.**

## FOR ORCHESTRA

**Hovhaness:** MYSTERIOUS MOUNTAIN; **Stravinsky:** DIVERTIMENTO FROM THE FAIRY'S KISS. *CHICAGO SYMPHONY ORCHESTRA; FRITZ REINER, COND.* RCA Victor LM-2251.

**Debussy:** IBERIA. **Ravel:** VALSES NOBLES ET SENTIMENTALES; ALBORADA DEL GRACIOSO. *CHICAGO SYMPHONY ORCHESTRA; FRITZ REINER, COND.* RCA Victor LM-2222.

**Dvorak:** SYMPHONY NO. 5 IN E MINOR ("FROM THE NEW WORLD"). *CHICAGO SYMPHONY ORCHESTRA; FRITZ REINER, COND.* RCA Victor LM-2214.

Despite his substantial output, the music of 47-year-old Alan Hovhaness is not as often played or as well known as it deserves to be. Premiered in Houston three years ago, *Mysterious Mountain* is a readily accessible work of ethereal romanticism with a slight contemporary inflection. The modal harmonies and serene counterpoint reflect Mr. Hovhaness' interest in 16th C. Flemish music, and the luminous instrumental texture is, at times, Asiatically exotic. Yet the work is peculiarly original, and has a soft-spoken force, perhaps a mysticism, that Mr. Reiner recreates faithfully, with subtlety, strength, and clarity. "Mountains," says Mr. Hovhaness of this work, "are symbolic meeting places between the mundane and spiritual worlds." The composer, like César Franck, also an organist, sustains cathedral sonorities that contribute to the unworldly atmosphere and spirituality of the work.

The Stravinsky *Divertimento* on Side 2 of this disc is the composer's own 1934 suite from the 1928 ballet based on Tchaikovsky melodies. Mr. Reiner's approach is somewhat gentler than Stravinsky's own conducting of it, but nonetheless crisply articulated. This is a distinguished disc, scoring high on all counts, and reaffirms Mr. Reiner's profound musicianship and the excellence of the Chicago orchestra.

In *Iberia,* Debussy, who had visited Spain for only a few hours, "created spontaneously such Spanish music as might be envied him—who did not really know Spain—by many others who knew her only too well." Such was Falla's judgment. Here, the imaginative projection accomplished by Mr. Reiner and his men is equally complete. Unlike some other American orchestras, the Chicago group does not display its virtuosity for its own sake. It serves the composer and his work selflessly. And the result is music-making that would be hard to top. French Impressionism, as Mr. Reiner sees it, is strong, tensile, and clear—as indeed it should be at its best. Subtle crescendos and expressive accents, a rubato that is invariably appropriate and precise, accelerations and retards, all are here; so is the tension of the climaxes, contrasted with the soft, shimmering rhythms and floating wisps of melody. Mr. Reiner keeps everything resonant, balanced, logical, and flowing, and the atmosphere is all the more persuasive for his clear-headed and sympathetic guidance. From every point of view, this is an exceptional disc that deserves a permanent niche on any record self.

To hear Mr. Reiner's version of the sometimes all too-familiar Dvorak symphony is to rediscover the *New World* and see it freshly. His approach here is, as always, tender-hearted and tough-minded, and he never permits this old standby of the annual subscription series to seem hackneyed or shopworn. He knows the effectiveness of pauses and silence to heighten the drama of the music, and keeps his rhythms strong and forward-moving, yet pliant. The fragile innocence of the folk-like melodies is captivating, and the tumultuous *tuttis* (as in the Scherzo) all that an orchestral climax should be. The technical finish never obtrudes. As always, with Mr. Reiner, the music comes first. He never permits himself personal mannerisms or self-display, and the result is a performance that is strong, credible, and faithful in every detail to the composer's score and intent. Despite the fact that record buyers may choose from among the many other currently available versions, they would do well to include this one on any comparative shopping list. The fidelity, too, is first-rate. K. H.

**Tchaikovsky:** CAPRICCIO ITALIEN; **Borodin:** POLOVTSIAN DANCES; **Rimsky-Korsakov:** CAPRICCIO ESPAGNOL; **Moussorgsky:** DAWN ON THE MOSKVA RIVER. *THE CLEVELAND ORCHESTRA, GEORGE SZELL, COND.* Epic LC 3483. As the program annotator points out, these four works, all written between 1870 and 1890 by Russian composers, are well-known and well-loved orchestral showpieces, all distinguished by "incomparable handling of instruments." It is impossible for these pieces, when brilliantly played, not to generate excitement. Here, they are—and do. The recorded sound is unusually lifelike, whether the instruments are massed or solo. The plucked strings, muted horns, cymbals, and harp cascades in the *Capriccio Espagnol,* for example, are literally transposed from the concert hall to the living room. The trumpet opening of the *Capriccio Italien* reverberates with all the brightness of a horn blown outdoors on a cool, clear day. In all these works, the instruments are the stars, and it is to the credit of the individual men in this orchestra and to its leader that all the playing is so handsome. Brilliance abounds. But in the Borodin and Moussorgsky works, which are more evocative and atmospheric, the playing is somewhat less convincing. In one listener's opinion, Mr. Szell tends to over-control dynamics and meter, so that some of the inner surge of the music and the *tutti* climaxes, too, lose somewhat in spontaneity and impact. Craftsmanship and musicianship, however, never falter, and the realistic recorded sound may delight many hi-fi fans for itself alone. K. H.

**Bruckner:** SYMPHONY NO 7 IN E MAJOR, *SYMPHONY ORCHESTRA OF THE SOUTHWEST GERMAN RADIO, BADEN-BADEN, HANS ROSBAUD, COND.* Vox PL 10.750. Vox is to be commended for fitting this immense and exquisite tapestry (more than an hour of playing) onto one disc, with no sacrifice of good sound. The extensive Adagio, an acknowledged tribute to Wagner, who died in 1883 when this work, two years in the making, was nearly complete, must unfortunately be broken between sides. Rosbaud and the Southwest German Orchestra play extremely well: the brasses, of such overpowering importance in this work, are superb, always unanimous, always rich, pleasant, and well-tuned. This is a fine reading, well turned out, of a major document. J. L. B.

**Haydn:** SYMPHONIES NO. 99 IN E-FLAT MAJOR AND NO. 100 IN G MAJOR (MILITARY). *THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, COND.* Columbia ML 5316. Here is a bright, clean, sensitive, and altogether delightful performance of the tenth (1793 )and twelfth (1794) symphonies that Haydn wrote for the English impresario Salomon to conduct, with the composer in the orchestra. The conductor insists upon unanimity of sound and complete technical accuracy, but he masterfully blends with these fundamentally easily-achieved qualities a telling musicianship and veritably supernatural sympathy with classically-restrained freedom. In recordings Ormandy seldom delves into the 18th century: the remarkable success of the present delving makes us thirsty for more of the same. J. L. B.

**Prokofieff:** SYMPHONY NO. 1 ("CLASSICAL"); **Shostakovitch:** SYMPHONY NO. 1. *THE PHILHARMONIA ORCHESTRA; EFREM KURTZ, CONDUCTOR.* Capitol-EMI G 7118. In these performances of two first symphonies by modern Russian composers, the chief dis-

tinction is the expert orchestra. In the Shostakovitch symphony, for example, the drypoint piano effects in the Allegro, the languid oboe opening of the Lento and later long-spun violin solo, reveal individually playing of a caliber common to the entire orchestral membership. But Mr. Kurtz approaches both works carefully and with constraint. The Shostakovitch reading avoids the declaration and drama, fails to gather momentum, and never erupts climactically, although the smaller-scaled atmospheric effects are rendered with a certain delicacy. The *Classical Symphony* does not come truly to life until the Gavotte, where Mr. Kurtz' ballet conducting experience, presumably, contributes an engaging lilt and nice sense of beat. Overall, these note-proper performances seem rather prim and passionless. K. H.

**Smetana:** MA VLAST ("MY COUNTRY"), OP. 45, NO. 1. **Dvorak:** SLAVONIC RHAPSODY IN D MAJOR, OP. 45, NO. 1; SLAVONIC RHAPSODY IN G MINOR, OP. 45, NO. 2. *CONCERTGEBOUW ORCHESTRA OF AMSTERDAM, ANTAL DORATI, COND.* Epic SC 6026. Two records. Smetana's large work of six tone-poems was composed after he retired, due to increasing deafness, from the active musical life of Prague. His great love of his country and the Bohemian countryside are reflected in them. The six pieces are: *Vysehrad, The Moldau, Sarka, From Bohemia's Woods and Fields, Tabor* and *Blanik.* The music is melodic and picturesque, but as a complete offering it lacks the dramatic cohesion to make it fully effective in the concert hall, which probably accounts for its few performances except for the popular *Moldau.* There are charm and eloquence in the music and a strong nationalistic flavor. It is an interesting addition to the recorded repertory. The Dvorak *Rhapsodies* are not very well known, but are graceful and melodic pieces of quality. Dorati and the Concertgebouw give beautiful and loving performances. T. T.

**Bartok:** DIVERTIMENTO FOR STRING ORCHESTRA. **Weiner:** SUITE, OP. 18 (HUNGARIAN FOLK DANCES). *PHILHARMONIA HUNGARICA, ANTAL DORATI, COND.* Epic LC 3513. Two aspects of the 20th-century rise of Hungarian music are depicted here, besides that provided by the Philharmonia Hungarica, which displays itself as a technically polished orchestra, sturdy, well-balanced, and obedient to the baton of sensitive Antal Dorati. Bartok demonstrates his inimitable new kind of music-making: he was, like Kodaly, a revolutionary modern, harking for his inspiration to the modal melodies and the intense and varied rhythms of Hungarian folksongs, which sound, in their very ancientness and timelessness, very modern. Weiner, also dependent in a different way upon folk material, is like Dohnanyi a conservative, a formalist, but a sensitive artist who decorates his works with distinctly modern enhancements without ever escaping the best devices of Romantic music. Thus united by their use of their common national musical heritage, but moving along divergent paths, Bartok and Weiner display in this fine recording both antitheses and similarities, in any case complementing each other in an interesting fashion. J. L. B.

**Beethoven:** SYMPHONIES NO. 7 IN A MAJOR, OP. 92, AND NO. 8 IN F MAJOR, OP. 93. *LONDON SYMPHONY ORCHESTRA; EDUARD VAN REMOORTEL, COND.* Vox PL 10.970. The two works that find themselves companions on this disc are well met for other reasons than that both were born in 1812, for both reveal the titanic impress of Beethoven's mind upon formal classical principles. The emphasis in this reading appears to be upon utmost clarity of line and perfection of attack, unfortunately coupled with a perfunctory quality. This may very well suit the F Major, with its manifold circumscribed repeats and with its "chronometer" second movement, but it also lends a certain workaday quality to parts of an otherwise eminent performance. Vox has succeeded in squeezing an astonishing quantity of well-performed music onto one disc (57' 33") with no sacrifice of good quality. J. L. B.

## FOR STRINGS

**Mozart:** SIX STRING QUINTETS (K. 174, 406, 515, 516, 593, 614). *THE BARCHET QUARTET, AND EMIL KESSINGER, VIOLA.* Vox Box #3. In this three-disc set, specially priced at less than two ordinary LP's (list $8.95), more than two and three-quarter hours of some of Mozart's loveliest chamber music is available. The performances are reliable and faithful to the score, even down to including long repeats when groove space permits. The playing is more straightforward than imaginative, and the string tone accurate rather than suave. Dynamics tend to be unsubtle, ranging from moderately soft to loud, resulting in some monotony if all six works are played at one sitting. But for the price, this workman-like recital is a good musical value. Fi: excellent, except for some recorded echoes and extreme resonance. K. H.

**Mendelssohn:** QUARTET IN E FLAT; **Glinka:** QUARTET IN F. *THE WESTWOOD STRING QUARTET.* The Society for Forgotten Music SFM 1001. Written when the composer was just short of 14, the Mendelssohn quartet is not listed in any standard music dictionary. It makes an agreeable, if casual, musical novelty for the general listener, and may mean a good deal more to the scholar. The unfamiliar Glinka work, written when he was 21, is also disarmingly tuneful, although it is less sophisticated technically. The one-year-old Westwood String Quartet, which takes its name from the University of California's home town, plays with luminous tone, nice balance, and clockwork collaboration. K. H.


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## PIANO AND ORCHESTRA

**Rachmaninoff:** CONCERTO NO. 2 IN C MINOR. *SAN FRANCISCO SYMPHONY ORCHESTRA, ENRIQUE JORDA, CONDUCTOR; ALEXANDER BRAILOWSKY, PIANIST.* RCA Victor LM-2259. It would be a disservice to the reader to report that this new version of Rachmaninoff's most popular piano concerto displaces some of the 17 other recorded versions available, including the composer's own performance, according to the most recent catalogue listings. The orchestra, despite a tendency to sentimentalize, captures the spirit of the pulsating and outpouring melodies. But the soloist does not. His hands are nimble enough, but a hard, thin tone and excessive constraint makes the reading seem perfunctory. Mr. Brailowsky is at his best in the intricate bravura and velocity of the closing movement. But the fundamental musical point of this concerto is romantic feeling, not technical display. K. H.

**Liszt:** TOTENTANZ, DIE TRAURIGE GONDEL, CZARDAS MACABRE, MALEDICTION, MEPHISTO WALTZ #1, UNSTERN. *VIENNA SYMPHONY, MICHAEL GIELEN, CONDUCTOR; ALFRED BRENDEL, PIANIST.* Vox PL 11.030 (also stereo). Of *Totentanz,* Sacheverell Sitwell wrote, "Its shuddering, clanking rhythms, its sounds as of dancing bones, are of the weirdest achievement possible." Mr. Brendel's exciting performance of this diabolical and frenzied work bears out Sitwell's view. In this entire recital of Lisztian diabolism, in fact, Mr. Brendel displays incredible tonal, technical, and dynamic control. Among his many virtuoso keyboard accomplishments are these: machine-precisioned trills, with tapered dynamics; an expressive, floating legato; triphammer repeated notes; and beautiful filigrees of lacy treble arpeggios. While the tone of the instrument used does insufficient justice to this artist's phenomenal technical control and power, these are exhilarating performances of music that calls for a fusion of acrobatics and artistry. In the two pieces requiring orchestra, the Vienna players provide able support. K. H.

## BALLET SCORES

**Chopin:** LES SYLPHIDES; **Ibert:** DIVERTISSEMENT. *PARIS CONSERVATORY ORCHESTRA, ROGER DESORMIERE, CONDUCTOR.* London-Richmond B 19028. Balletomanes have a real bargain in this inexpensive re-release of two expert ballet performances by a conductor who was associated with Diaghileff in the late twenties. The dance beat is clear, and the music has the sparkle and sweep that suit a live theater performance. Ibert's sophisticated and tuneful ballet, with its warm and satiric references to the Mendelssohn Wedding March and Johann Strauss' *Blue Danube,* is disarming and delightful. And *Les Sylphides,* that first love of so many balletomanes, is beautifully realized, in both its romantic and lightfooted moments. The fidelity gleams, despite the fact that the original recording dates some years back. K. H.

**Khachaturian:** MUSIC FROM THE BALLET SPARTACUS. *STATE RADIO ORCHESTRA OF THE U.S.S.R.; ALEXANDER GAUK, CONDUCTOR.* Monitor MC 2025. Spartacus was a Thracian gladiator who led a two-year and ultimately unsuccessful slave revolt against Rome

in 73 B.C. Khachaturian's four-act ballet based on this episode in history was premiered in Leningrad in 1954, with choreography by Moiseyev. Listeners who like *Gayne* and *Masquerade* will probably find this more recent ballet to their taste. It has a similar barbaric atmosphere, blazingly spectacular instrumentation, catchy tunes, and a sense of drama that often verges on the flamboyant. The excerpts, with one exception, are all from Act II and they fill two disc sides. The performance is rousing and brilliant, and the tonal reproduction good. K. H.

## CHORAL

**Orlando Di Lasso:** ST. MATTHEW PASSION. *SWABIAN CHORALE; HANS GRISCHKAT, CONDUCTOR; FRIEDERIKE SAILER, SOPRANO; MARGARETE BENCE, ALTO; NATHAN POELD, TENOR; AUGUST MESSTHALER, BASS.* Vox DL 400. SECULAR AND RELIGIOUS CHORAL WORKS. *THE SWABIAN AND GRISCHKAT CHORALES; HANS BRISCHKAT, CONDUCTOR.* Vox DL 380. Palestrina and di Lasso both died in 1594 and with their passing, writes Professor Boetticher, annotator for these two unusual discs, the "great tradition of the old classical polyphony sank into its grave." Rarely has a commercial record manufacturer ventured into this musical epoch, and Vox deserves praise for filling a large gap in the catalogue. The *Passion* receives a beautiful performance, for all four soloists are excellent, as is the a cappella chorale in its brief moments of lucid and spacious polyphony. The performers recreate the serenity and profound devotion of the music.

For the non-specialist, the second record is more accessible. Its 11 secular choral works, set to French, Italian and German texts, include tender love songs, comic numbers and a luscious echo song. Side 2 offers six religious choral works. All are magnificently sung by an unaccompanied chorus. The fidelity on both discs is first-rate. K. H.

## PIANO SOLO

**Schubert:** SONATA IN C MINOR, OP. POST.; SONATA IN E FLAT, OP. 122. *BEVERIDGE WEBSTER, PIANIST.* MGM Records E 3711. This is the debut disc of a major undertaking: the recording of Schubert's complete piano sonatas, numbering anywhere from 14 to 30 works, depending on how the fragments and wholes are considered and catalogued. Volume I, and the rest of the project, is in good hands, since Beveridge Webster is technically capable and sympathetic to the composer. His playing is precise, fluent, and controlled, and his approach quiet, sensitive, and unmannered. Mr. Webster makes himself the instrument of Schubert's gentle speech, and each phrase emerges clearly, convincingly, and naturally. K. H.

## FOR ORGAN

**Handel:** ORGAN CONCERTI NO. 11 IN G MINOR, OP. 7, NO. 5; IN Bb MAJOR, OP. 4, NO. 2; IN Bb MAJOR, OP. 7, NO. 1; IN F MAJOR, OP. 4, NO. 5. *LAWRENCE MOE, ORGANIST, KLAUS LIEPMANN CONDUCTING THE UNICORN CONCERT ORCHESTRA.* KAPP KCL-9018. It is welcome news indeed to realize that the Unicorn label is now to continue life under the aegis of the Kapp firm; this being originally issued by Unicorn and is thus a reissue. If there is one field that has received proper attention from the recording companies it is the Baroque. Although the organ concerti are available in other fine editions, the present one deserves attention if only because it attains an individuality rare to organ playing. Messrs. Moe and Liepmann perform Handel in almost a chamber music style. This does not mar the Handelian façade, it clarifies the structure. The sound is beautiful. A. C.

## TRUMPET AND ORCHESTRA

MUSIC FOR TRUMPET AND ORCHESTR.A *ROGER VOISIN AND ARMANDO GHITALLA, SOLOISTS WITH UNICORN CONCERT ORCHESTRA. HARRY ELLIS DICKSON, CONDUCTING.* Recorded at Jordan Hall, Boston. KAPP Classics, KCL-9017. An outstanding collection including the Haydn Concerto for Trumpet and Orchestra in E Flat; the Vivaldi Concert for Two Trumpets and Orchestra in C; Purcell's Tune and Air for Trumpet in D, Voluntary for Two Trumpets in C; Trumpet Voluntary in D, and Sonata for Trumpet and Strings in D. The record has an excellent orchestra and conductor backing up the solo work. Roger Voisin performs the difficult passages in all the solo works in a clear and accurate manner. He is joined by Armando Ghitalla for the two-trumpet works, no less an outstanding musician than Mr. Voisin. M. M. S.

## VOICE AND GUITAR

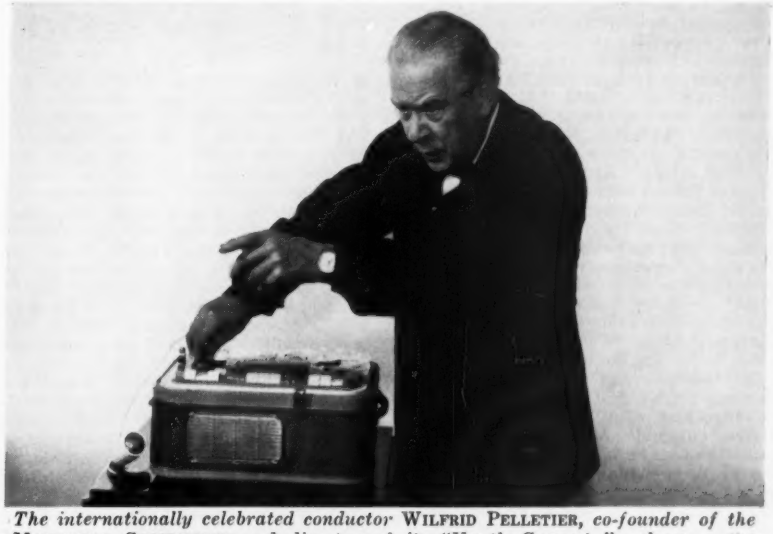
RICHARD DYER-BENNET, tenor, accompanying himself on the Classic Spanish Guitar, "With Young People in Mind." (No. 6, Richard Dyer-Bennet Records. Hi-Fi.) Songs in this enchanting album "for children aged 6 to 60" include "The Leprechaun," "Little Pigs," "The Piper of Dundee," "Three Crows," "Three Jolly Rogues of Lynn," "The Tailor and The Mouse," "I Went Out One Morning in May," "The Hole in the Bottom of the Sea," to name a few of the offerings. In his own inimitable style, Dyer-Bennet renders these folksongs in a pleasing fashion, accompanying himself on the Spanish guitar. Hi-fi excellent. M. M. S.

## FOR VIOLIN AND PIANO

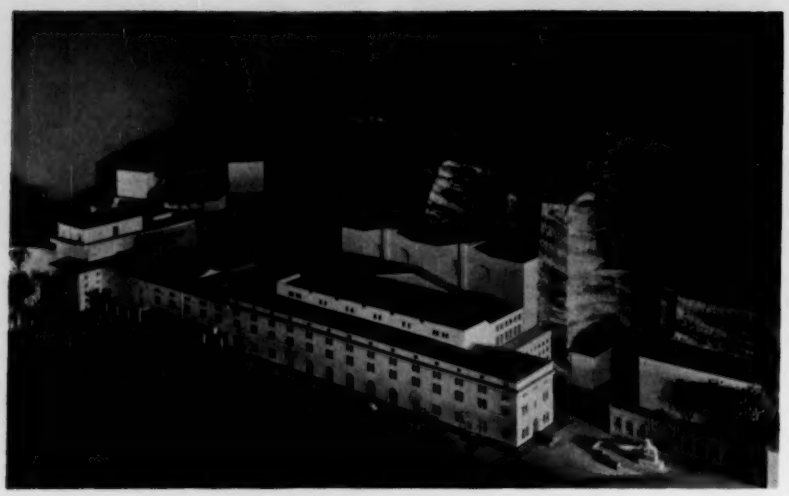
ENCORES BY KOGAN: *LEONID KOGAN, VIOLINIST! ANDREI MITNIK, PIANIST.* RCA Victor LM-2250. Kogan lavishes as much care on these short pieces as he does on compositions of larger communication. Though only four of the eleven works represented are original, the transcriptions are worthy, especially because of their rarity. Above all, Kogan (and in no lesser sense, Mitnik) understands the matter of stylistic parallel in his playing. The Prokofieff "Masques" is quasi-percussive, the Bloch "Nigun" has ritualistic urgency, while true national representation is heard in the Sarasate "Caprice Basque." The entire release is worth a triple star. A. C.

## FOR BAND

FAMOUS FRENCH FANFARES AND MARCHES: *BAND OF THE FRENCH NAVY (LA MUSIQUE DES EQUIPAGES DE LA FLOTTE, PARIS); JULES SEMLER-COLLERY, COND.* Epic LC 3516. Musically speaking, the baker's dozen of pieces on this disk means little. From the educational viewpoint it has values for the student of band-scoring, the person interested in military music and the like. Most of the works are marches, there are "parade steps" and a slightly curious hybrid "La Fille du Regiment" by Roux, based on Donizetti's theme. A. C.

*The internationally celebrated conductor* WILFRID PELLETIER, *co-founder of the* MONTREAL SYMPHONY *and director of its "Youth Concerts," rehearses the orchestra with his* NORELCO *tape recorder close at hand. For many seasons,* MR. PELLETIER *was the congenial conductor of the* N. Y. PHILHARMONIC *"Young People's Concerts," the* METROPOLITAN OPERA *and the* METROPOLITAN OPERA AUDITIONS OF THE AIR. *A familiar figure in the field of music education, he established, and continues to serve, as director of the* CONSERVATOIRE *de* MUSIQUE *et d'*ART DRAMATIQUE *of the Province of Quebec. According to the Maestro, "When it comes to teaching music, words alone are never enough. Successful communication between teacher and student depends, in large measure, upon the student's ability to accurately hear his own efforts. I have found that the superb "mirror image" provided by my* NORELCO *'Continental' Tape Recorder is my guarantee of optimum communication, and thereby the student's guarantee of progress." The* NORELCO *'Continental' is a product of North American Philips Co., Inc., High Fidelity Products Division, Dept. 1X2, 230 Duffy Avenue, Hicksville, L. I., N. Y.*



*Model of the new Salzburg Festival Theatre, now being built at a cost of $8,000,000, adjoining the old Festival Theatre. It will hold 2,300 persons, and has been designed by* CLEMENS HOLZMEISTER, *noted architect. When the new house is completed and opened in 1960, the old Festival Theatre will be used primarily for performances of Mozart operas.*

# THE INTERNATIONAL SCENE

## VIENNA

■ Once more Herbert von Karajan was responsible for the most important event of the month. He conducted and staged "Das Rheingold" in the Staatsoper as an enviable Christmas gift to his Viennese friends. He removes some of the pathos often given to the score by so-called "interpreters." The result is fluent and relaxed music-making.

As a stage manager, Karajan produced less delight (and the same may be said for the stage designer, Emil Preetorius). The production stands in the middle between the abstract style of the New Bayreuth and the realistic-romantic staging which Wagner had in previous decades. There are numerous variations from the exact prescriptions of the composer, but these are not decisive. This staging retains the impressions of various illusions conjured in many a passage through the use of excellent stage machinery. On the whole, this "Rheingold" is not an organic part of the new Viennese Wagnerian style established by Karajan with "Walküre" and "Siegfried," and to be climaxed by a new "Götterdämmerung" in December, 1959. But this does not detract from value of the representation.

The ensemble of soloists which he conducted, together with the excellently playing Vienna Philharmonic, provided a performance that was memorable. It is hard to rank any of the singers as "first." They included Brouwentijn, Hoeffgen, Jurinac, Lipp, Malaniuk, Rössel-Majdan, Hotter, Pernerstorfer, Windgassen and others.

■ Sometime previously the direction of the Staatsoper dedicated three weeks to the dance, following the great success of its 1957 ballet festival (and because its orchestra was absent on a tour). The Ballet of the Staatsoper has attained surprising technical standards under ballet master Gordon Hamilton. The new ballet chief, Dimitrije Parlic, offered his first choreography to Bizet's Symphony in F which proved the climax of all the performances. Bayer's antique "Puppenfee" was also revived.

The Georgian Ballet of the USSR was seen in guest performances at the Staatsoper, the works disappointing balletomanes save for a few exceptions. The grade of technical proficiency was poor, the only delightful pieces being those enriched by Georgian folklore. The group was a poor substitute for the originally planned appearances of the Bolshoi Ballet.

■ In memory of the 150th anniversary of Josef Haydn's death, his nearly forgotten oratorio "Il ritorno do Tobia" was included in a program conducted by Miltiades Caridis, young Greek conductor, who had studied in Vienna, and who made two appearances with the Austrian Broadcasting Company. This work shows the intimate relations between Haydn and Mozart. Originally written in 1775, it was presented in the draft of 1784, and thus sensibly passed over the revisions made by Haydn's pupil Neukomm. The many arias of this work recall the classical Viennese style. Lasting more than two hours, it is inferior to "The Seasons" and "The Creation" partly because of its text, written by the Italian poet Gastone Boccherini. In spite of these defects, it is an important rediscovery. The soloists were Coertse, Rössel-Majdan, Stich-Randall, Equilius and Zimmermann.

In another concert this successful young musician conducted an earlier opus of Luigi Dallapiccola, his "Six Choruses of Michelangelo." It is an ingenious and ironic work, which in its timbres reflects the atmosphere of the Toscana. With his fine feeling for rhythms, and his perfect balance between the choral passages and the very highly contrasted ones given to the orchestra, the composer provides a very persuasive score. Caridis and the chorus and orchestra of the Broadcasting Company shared in the success.

■ The Volksoper, as part of its 60th Jubilee celebration, produced "Die Bernauerin," a Bavarian folk drama by Carl Orff, which stands somewhat between an opera and a play. The rhythms which Orff concocts directly out of the words are here urgent and elementary. "Die Bernauerin" is a folklore spectacle in the exact sense. Heinrich Hollreiser was the conductor of the performance sometimes impressive.

After the great success of Verdi's "Nabucco" last year, the Volksoper tried another revival, Rossini's "Guglielmo Tell," which made a mixed impression due in part to extensive revisions. The Czech stage director Bogumil Herlischka (who is noted for his staging of the "Magic Flute" in Prague) was engaged, and the chorus and orchestra of the Staatsoper as well as the soloists tried in vain to achieve a success for the work.

■ Franz Schmidt's oratorio "The Book with the Seven Seals" was performed by the Gesellschaft der Musikfruende, conducted by Heinz Wallberg. This masterpiece of the Austrian composer (who died in 1939), standing on the border between old and new music, had a performance virtually without any faults. Of the soloists, Julius Patzak and Walter Berry were particularly fine. Schmidt is very popular here, and indeed a comparison between his works and those of Bruckner in some respects seems unavoidable. The members of the Vienna Philharmonic orchestra particularly do homage to him, who was once one of their members.

Ronald Stoffel, a young American violinist, gave his first concert after completing his studies in Salzburg and Vienna. The talented youth had a surprising success in a difficult program including Webern's "Four Pieces for Violin and Piano," Opus 7. The composer Peter Ronnefeld was his associate artist.

■ Two Austrian-American conductors who gave concerts here were Armando Aliberti, whose fine program included works of Haydn, Honegger and Falla;

and Lee Hoiby, who made a strong impression with a Berlioz concert presenting "The Damnation of Faust." Aliberti has been engaged by the Stuttgart Opera, where he will conduct "Trovatore" in February with a largely American cast (Varnay, Hofmann, Tobin and Wolansky).

In the Broadcasting Studio we heard the world premiere of Peter Ronnefeld's opus 1, "Improvisation for Orchestra," a ten-minute-long score of the talented 23-year-old composer. In the same concert, under the excellent baton of Michael Gielen, the Vienna Symphony (perhaps the best ensemble for the interpretation of modern music here) gave the "Variations on B-A-C-H" by the German composer Wolfgang Fortner and "Romancero," dedicated to the memory of Garcia Lorca by Guenter Bialas (who was born in 1907). A superb reading of Schönberg's "Five Pieces for Orchestra," Op. 16, closed this program.

■ The IGNM (International Society for New Music) gave a concert celebrating Anton Webern's 75th birthday and brought forward several of his works, among them two short pieces not previously published. The climax of this concert was provided by his "Concerto for Nine Instruments," Op. 24, and the "Four Pieces for Violin and Piano," Op. 7, short and typical works, fascinating because of their strange sound.

The Vienna Philharmonic gave the Fifth Symphony of Egon Wellesz (born here in 1885), who took up a teaching post at Oxford University twenty years ago. Wellesz was present to bow to the applause. Eugen Szenkar also conducted a brilliant revival of Mahler's spirited Fourth Symphony. Among pianists, Andre de la Verre, a young artist from New York who studied in Vienna, made an excellent impression in his recital. All the critics mentioned his elaborate technique. His interpretations of the Bartok Sonata (1926) was the *clou* of a program largely of Romantic works.

Apart from two guest appearances of the Virtuosi di Roma, who gave Vivaldi's "Cimento dell'armonia e dell' inventione" a performance of incomparable success, the most important program of recent weeks was perhaps that of the Wiener Kammerchor including Dallapiccola's masterpiece, "Canti di Prigonia," Stravinsky's "Mass" and new motets by Heiller, Jaeggi and the young Lothar Knessel, all well produced under the direction of Hans Gillesberger.

GERHARD BRUNNER

*Vienna's Burg, once the seat of the Hapsburg family, emperors of Austria-Hungary, houses one of Europe's most interesting and oldest collection of unusual musical instruments. The collection was founded in the 16th century. The picture shows one of the exhibition rooms.*

## LONDON

■ Right now a warm word of thanks to any reader in America who bought a ticket to see the Royal Ballet on its transatlantic tours. The Royal Opera House at Covent Garden has published a Report and Accounts, never before exposed to public gaze, covering the past eight years and intended to be issued annually in future. It reveals that by the end of March, 1958, opera and ballet had notched up in the period a total deficit of £163,287 (about $457,000). It could be 2½ times as much, and the theater probably would now be shut, without profits from the Royal Ballet's American and Canadian tours. Hence my thanks.

But there is encouraging news of a change of heart from the Treasury department. In place of a flat government subsidy via the Arts Council (currently £362,000 or just over $1,000,000), it suggests a sum calculated as a fixed percentage of the theater's "approved expenditure" as an annual subsidy over the next three years. Covent Garden directors are hopeful of receiving as a result, something near the £500,000 ($1,400,000) they consider an absolute minimum. They should also get better public understanding of their problems by lifting the veil of secrecy hitherto shrouding their finances.

The management holds out little hope of finding a much-needed musical director, weakly excuses its narrow repertory policy and the persistent lack of understudy "cover" (in opera). Attendance figures indicate that ballet maintains a slight edge over opera, where audiences are influenced chiefly by guest star reputations. "Madame Butterfly," "The Trojans" and "Aida," in that order, topped the operatic popularity league, with "Rigoletto" at the bottom.

About half-way came "Turandot," revived again for the Puccini centenary in December with Amy Shuard as the icy princess and Hans Kaart from Holland as Calaf. Outside her memorable Janacek rôles, Miss Shuard has given no better performance than this, scaling the high tessitura with strong, steady tone and dramatic intensity. Mr. Kaart's debut here (he has already made one career as a Shakespearean actor) was notable chiefly for a ringing high register and the promise of later development lower down to sustain it. John Pritchard's conducting achieved a well-judged dramatic pace.

"Der Rosenkavalier" also reappeared after a long absence, conducted by Rudolf Kempe. It introduced Claire Watson from New York as a pleasing new Marschallin, Munich's Herta Töpper an eloquent Octavian and London's Joan Carlyle a silver-voiced Sophie. James Pease ensured that we heard what Ochs was singing about for the first time in years, but Kempe subdued the orchestra's share rather too much.

Sadler's Wells has occupied itself with seasonal revivals of "Hansel and Gretel" and "Schwanda the Bagpiper," and with its excellent "Eugene Onegin" production, while busily handling the box-office rush for Joan Hammond's operatic comeback. She will appear in Dvorak's "Russalka," slated for its English premiere on February 18.

Another stage premiere for us was Ravel's "L'Enfant et les Sortilèges" in a skillful production by the Oxford University Opera Club, sharing a double bill with Stravinsky's "Oedipus Rex."

■ Stravinsky himself brought diligent concertgoers their handsomest reward of late when he conducted the B.B.C. Symphony Orchestra in a program of his own music. Working chronologically backwards from the enigmatic, fascinating "Agon," through the resplendent "Symphony in Three Movements" and "Apollon Musagète" to "The Firebird," it reflected nearly 50 years of the composer's creative career. Splendid performances won him a tremendous ovation, and even a grudging compliment from the rather anti-Stravinsky London *Times*.

Generous rehearsal made all the difference to this, just as lack of it spoiled the London Philharmonic Orchestra's latest concert in its "20th Century Music" series. Jaroslav Krombholc from Prague found the cards stacked against him in conducting Schoenberg's "Variations for Orchestra," unplayed in London for over 20 years, and Janacek's exciting "Glagolitic Mass" misfired for want of adequately fervent choral singing.

Sir Thomas Beecham has gone again into voluntary exile forced on him by a panel taxation code, trailing clouds of glory and a parting pitch at the "frivolous" appearance of the Royal Festival Hall. "Like a night club," he snorted, "and you don't give Requiem Masses in night clubs." Nevertheless he directed a

serene and sensitive performance of the Berlioz "Requiem" there with his Royal Philharmonic Orchestra. The orchestral playing was exquisitely balanced, but the choral singing left much to be desired. His other concerts included a delightful program of Mozart and French music, but he invested an all-Tchaikovsky affair with so much pomp and circumstance that little of the composer's own personality emerged at all.

■ But the lushest bits of Tchaikovsky dressed up for an ensemble of viols, recorders and pipe-organ was another matter. It happened at the "Interplanetary Music Festival" devised by cartoonist and tuba-fancier Gerard Hoffnung. "Extravagant symphonic caricature" was the object, and it certainly achieved it with items such as a wickedly funny "Concerto for Conductor and Orchestra" (complete with unaccompanied cadenza!), an invasion of brass bands from the four corners of the hall to a summit conference in Malcolm Arnold's genuinely tragi-comic satire "The United Nations," and a mad half-hour of "Let's Fake an Opera." It brought S.R.O. twice, and two more repeats are planned in February.

Visiting soloists have included the ageless Rubinstein, supreme and inexhaustible even after three concertos and twice as many encores; Vronsky and Babin shaking out the mothballs from Britten's "Scottish Ballad"; Francescatti eloquent in Brahms, Mozart and Elgar; Betty Allen in a recital debut of mixed virtue but likely promise; soprano Aase Nordmo-Lövberg of Norway in another that betokened much hope for her future.

Finally, ballet-fanciers are predicting a great year for Nadia Nerina, the Royal Ballet's next-senior ballerina after Fonteyn. Years of competent, often brilliant yet seldom electrifying dancing are being crowned by a sudden flowering into a superb artist. The transformation began with her "Giselle" at Covent Garden in December, repeated in a B.B.C. TV production of the same ballet that brought Nicolai Fadeyechev from the Bolshoi in Moscow as Albrecht, and confirmed by Nerina's stunning Aurora in "The Sleeping Beauty" on its January revival.

NOEL GOODWIN

## PARIS

■ Though the tempo of musical events has somewhat slowed here since my last report, the debut of Maria Meneghini Callas was an unusual event. This long awaited appearance was presented as a gala benefit for the work of the Legion d'Honneur. It also marked the last public appearance of the retiring President of France, René Coty. The Opéra was filled with *tout Paris,* and all the important visitors here at the time. Mme. Callas, in undertaking during two hours excerpts from "Norma," "Trovatore" and "Tosca"—roles generally given to different types of sopranos—showed a great deal of courage. She triumphed, naturally, as Rosina, since that role is particularly suited to her vocal resources. Elsewhere she demonstrated a moving dramatic ability, and considerable knowledge of the art of singing. Her partners, among whom we must mention Albert Lanle and Tito Gobbi, were of the highest calibre. The excellent chorus and splendid orchestra was conducted with flexibility and spirit by Georges Sebastian. The performance was televised by Eurovision for the great pleasure of forty million viewers. Mme. Callas has promised to return for several regular performances at the Opéra next May.

■ The only recent premiere was "La Rose de Noöl" at the municipal Théâtre du Châtelet. It is an operetta in two acts and 18 scenes assembled out of unpublished music of Franz Lehar, found among his papers after his death, some of which shows a lovely lyric line. Its principal merits were that it was well sung by the tenor André Dassary, intelligently conducted by Nuvolone, and, above all, had some wonderful ballets and the excellent stage direction of Maurice Lehmann, formerly of the Opéra.

The "Domaine Musical," founded by Pierre Boulez and specializing in the most advanced music, gave a first performance of twelve-tone works by Earle Brown and P. Jansen, about which there is not much to say, and "Mouvements" by Gilbert Amy, much more colorful and musical. The concert closed with a brilliant performance, perfectly prepared, of the "Pierrot Lunaire" of Schönberg, not heard in Paris for many years. Under the excellent direction of Ernest Bour the soloist Helga Pylarczyk enjoyed a nice success.

■ The Orchestre National devoted an entire concert to the works of Jean Rivier, his Sixth Symphony being given its world premiere. Its four movements are based on a single thematic conception. They all bore the imprint of nostalgia and austerity even though the moving crescendo of the Largements and the Variations of the Finale offered some contrast. Under the baton of Manuel Rosenthal, the work was well received.

The three last Concerts Lamoureux were directed by Igor Markevitch, who has now established himself as a first-rate conductor. The most noteworthy performances were a Wagner night, a Russian night with Magaloff in Tchaikovsky, and Alban Berg's Concerto with the splendid violinist Christian Ferras.

At the Concerts Colonne, Iturbi was presented, first as a pianist playing Mozart and Liszt under the baton of Dervaux, and the next day as conductor, directing a spectacular performance of Shostakovitch's Fifth Symphony. He was warmly applauded in both roles.

The celebrated French pianist Monique Haas was most successful at the Société des Concerts du Conservatoire, where she played Mozart under the direction of the Hungarian conductor, Georg Solti.

Among the recitalists we must mention two remarkable duos: Entremont and Gendron (piano and 'cello), and Lee and Makanowitzky (piano and violin), as well as the pianists Jeanne-Marie Darré and Borowsky, and the Belgian volinist Grumiaux, who played under the American conductor Leon Barzin at the Concerts Pasdeloup.

The Petits Chanteurs à la Croix de Bois, conducted by Maillet, and the Compagnons de la Chanson are filling the Théâtre des Champs-Elysées every night with an important series of concerts.

SUZANNE DEMARQUEZ

## BERLIN

■ The second East Berlin Festival, held through the second half of November, lacked any distinction which could have justified this special classification. Among the few musical visitors from abroad were conductor Alexander Gauk from Moscow, the Soviet Beethoven Quartet, the Budapest Tatri Quartet, the Prague Chamber Orchestra and various recitalists from the USSR, Czechoslovakia, Hungary and Poland, to

GLORIA LANE, *American mezzo-soprano engaged to sing at La Scala. While in England with "Opera Touring, 1958" this fall, Miss Lane flew to Milan to audition and was awarded a contract calling for her arrival there at the beginning of February. On May 17 she will fly to England for her second engagement at the Glyndebourne Festival.*

which must be added the guests from the East Zone, among them the Dresden Kreuzchor and Staatskapelle and the Leipzig Broadcast Symphony Orchestra and Chorus. The main burden, however, was laid on the shoulders of East Berlin's local institutions, and of these the Komische Oper and the Staatsper attracted the most interest.

The Komische Oper staged Puccini's "Turandot"—another example of the special style of the house, which excels in productions and fails in all musical matters. There must have been few performances of this work where the character of the heroine was sketched psychologically as convincingly; on the other hand, it is difficult to imagine a performance which has as Turandot a singer less suited, both tempermanentally and vocally, than Sigrid Ekkhard, and as Liù, Irmgard Arnold, and a conductor as mild as Robert Hanell. If the splendor of the score triumphed at some rare moments, this was due to the fine singing of Hermin Esser as Calaf—a young artist with a tenor of rare beauty.

The Staatsoper started with Mussorgsky's "Khovanstchina"—that operatic epic of the gigantic struggle for power in Russia prior to Peter I's reign. The performance was painstaking rather than inspired and invigorating, and the standard of singing improved with the smallness of the roles. Leads were sung by Frans Andersson (Ivan Khovansky), Erich Witte (Golitsin), Theo Adam (Dositheus), Margarete Klose (Marfa) and Ruth Keplinger (Emma). The directorial responsibilities were shared by Assen Naidenoff, Bulgarian conductor, Hingo Leskovsek, a stage director from Jugoslavia, and the house's own Hainer Hill, designer, Karl Schmidt, chorus-director, and Lilo Gruber, choreographer.

Another contribution of the Staatsoper was a double bill of Bartok's "Duke Bluebeard" and Kodaly's "The Spinning Room of the Szekelys," both presided over by Arthur Apelt, conductor, Erich-Alexander Winds, director, and Heinz Pfeiffenberger, designer, plus Martin Gorgen and Lilo Gruber for the

choruses and dances respectively, of the Kodaly work. The more successful of the two was the Bartok opera, thanks to a clear conception on the part of the stage director and the designer, and a moving reading by the conductor. Helmtrude Kraft sang Judith with pleasing and even, though not large enough tones. Gerhard Frei, a bass with an enormous voice, strove to tone it down for the role of Bluebeard.

The Kodaly work, which received its first performance in 1932, is not really an opera, but a string of folklore scenes, dances, choruses, games, set in a Transylvanian peasant house, the material arranged in a coherent pattern. In this it was marvellously successful, the work radiates a warm and vibrant humanity which at moments is touching. The undisciplined chorus-singing did not bring out all the qualities of the music, in spite of the very lively production. The two protagonists, Gertrud Stilo and Kurt Rehm, were poor singers, and the others were mediocre with the exception of Ingeborg Wenglor and the promising young tenor Manfred Schmidt in two secondary roles.

■ For its mounting of Gluck's "Alceste" the Staatsoper moved to the Pergamon Museum, where the Market Gate from Milet provided a highly appropriate, though dangerously dominant background for a sort of Cinema-Scope stage of enormous width and little depth. The orchestra (in this case not the Staatskapelle, but the East Berlin Municipal Symphony Orchestra) was placed in a gallery behind the audience, which thus was sitting directly at the feet of the singers. In a non-stop production of two hours duration the work, in an adaptation which closely followed the original Italian version, emerged in all its wonderful dignity. Hans Lowlein drew astonishingly fine playing from his musicians and Werner Kelch restricted himself to arranging beautiful groups on this very difficult stage and instilling his singers with a sense of nobility, which governed all their spare but decided gestures. The distribution of the chorus over such a breadth of stage carries its own musical problems, and these were not always satisfactorily overcome. The new surroundings, however, were entirely favorable to the singers, who suddenly seemed to possess voices of unrestricted power (only the Admetos of Gerhard Ritzmann fell short of the high standard set by his colleagues). Even Hedwig Muller-Butow was inspired by the occasion and delivered a dignified and vocally remarkably steady and assured performance in the title role. Jutta Vulpius and Manfred Schmidt coped capably with the roles of the regal confidants, and Robert Lauhofer was a magnificent High Priest of Apollo. The whole undertaking is certainly the best Gluck production Berlin has seen since the war, and it is a great pity that it received only three performances.

■ The Dresden Staatsoper gave a guest performance of Tikhon Khrennikov's "In the Storm," the first example of a representative Soviet opera ever to grace the boards of a Berlin opera house. This work is based on Nikolai Wirta's novel "Loneliness," from which Alexey Faiko, Soviet dramatist, drew the libretto. The whole story is said to be modelled upon some real events which took place in a village south-east of Moscow during the post-revolutionary years of 1920-21. The plot concerns two brothers—Listrat, who is the commander of the local communist forces, and Lenka, who acts as a servant on the farm of Storoshev, a vicious country squire. Lenka is in love with Natasha, the daughter of the village-senior, but is rebuked by Storoshev. He thereupon enlists in the forces of his brother. Believing he has deserted her for another woman, Natasha tries to commit suicide but is saved at the last moment by Lenka. Her father is slain by Storoshev in a forest. The latter is thrown into prison and, when he tries to escape, is shot by Natasha. The opera end with a blazing hymn, full of confidence in the future.

Apart from one or two instances where he quotes directly from folklore sources, Khrennikov has tried to invent folklore-inspired melodies. In this he has been remarkably successful to Soviet ears, but for a Central European audience his pseudo-folklorist music sounds awfully commonplace. Khrennikov falls notoriously short wherever he has to master a dramatic situation, and in the more lyrical moments he shows a banality and sentimentality no less ridiculous for its obvious honesty and sincerity. Where he praises the achievements of the new Soviet state, he writes music in a jubilant, newsreel-finale style.

The production of the Dresden Staatsoper was admirable and the Dresden Staatskapelle played under Rudolf Neuhaus as if they were playing "Rosenkavalier." What a magnificent orchestra this is even today! The singing was acceptable, and that of the vigorous young tenor Karl-Friedrich Holzke (Lenka) very enjoyable. He launched into his operetta-*schmalz* melodies like a young Tauber. Among the other singers were Ruth Glowa-Burkhardt (Natasha), Manfred Huebner (her father), Hans Lobel (Listrat), Ruth Lange (mother of the brothers) and Wolfgang Markgram (Storoshev). HORST KOEGLER

*Lenscraft Photos*

*Puerto Rico's new Symphony Orchestra, organized by* PABLO CASALS, *gives its first free outdoor concert in the north coast city of Arecibo to an enthusiastic audience of almost* 4,000. *The* 42 *musicians performed works by Mozart, Mendelssohn, Johann Strauss and Puerto Rican composer* HECTOR CAMPOS PARSI. *Guest conductor and soprano soloist for the evening were* ALEXANDER SCHNEIDER *and* MARIA ESTHER ROBLES, *respectively.*

## MEXICO

■ With the arrival of Pablo Casals at Xalapa, the Second Cello Contest got under way (Jan. 19-24). Two gala weeks were arranged for the visitors, attracted in great numbers by the name of Casals. The good publicity given to this unique event resulted in all tickets being sold, and accommodations in the city have been in great demand. The National Railway came to the rescue by bringing in some Pullman cars to be used in place of hotel rooms.

The program for the two weeks was designed to illustrate the history of Mexico as represented in the drama, the ballet, song literature, choral and symphonic music. The National Symphony and the Xalapa Symphony, with soloists Carlos Puig and Margarita Gonzales, presented Mexican works. Following the contest, Casals was to direct two scenes from his oratorio "The Manger."

At the conclusion of the Xalapa events, activities were to be transferred to the Palace of Fine Arts in Mexico City, where the winning cellists are being presented in a concert, and where the National Symphony was scheduled to play more Mexican music. At Casals' suggestion, a national hookup of the radio was arranged to broadcast the Beethoven Ninth Symphony as a means to promote peace.

■ A mammoth organ has been installed in the National Auditorium, and the first person to play it was Jesus Estrada, organist from the Cathedral. The concert was broadcast over the radio "Nacional." The formal "opening" was made by E. Power Biggs, in a program that included music by Handel and Vaughan Williams, an Elgar Sonata, three "Villancicos" of Daquin, Alain's "Litany," and the brilliant Toccata from the Widor Fifth Symphony for Organ. The organ was built in Crema, Italy, and was set up here by mechanics from that country. It is planned to have a series of

free concerts by famous organists, of whom Mr. Biggs is the first.

Blas Galindo, director of the National Conservatory, and a leading Mexican composer, has been invited by the schools and universities of Texas to conduct a series of conferences on Spanish Pre-Cortesian music and ancient instruments. He directed the San Antonio Symphony recently in a program that included Jose Pablo Moncayo's Symphony for Strings and "Huapango."

Carlos Chavez has received the National Prize for Arts and Sciences, which includes 25,000 pesos and a diploma. The ceremony was performed in the offices of the director of the Institute, Miguel Alvares Acosta, who made the presentation. Chavez well deserves this honor.

We are indebted to the impresario Ernesto Quesada Jr. for introducing here the Chamber Orchestra of Berlin, directed by Hans von Benda. We had a fine exhibition of German precision and ensemble playing in the Handel Concerto Grosso in B-flat major. Gerhard Stenzel contributed A Tartini Cello Concerto, in which the cello was so far submerged in the ensemble as to be almost unheard. But the Mozart Serenata in D major (K. 185) was played with elevation of spirit and clarity.

■ The Italian Government is sending through Latin America the Opera Camara de Milan. In an exhibition of Italian opera buffa, their repertory included the Donizetti "Don Pasquale," Cimarosa's "Il Maestro de Capella," Salieri's "Arlecchinata," Wolf-Ferrari's "Il Segreto di Susanna," Pergolesi's "La Serva Padrona," and Donizetti's "Rita." All the members of the cast are superb in both their acting and singing; and the action was marked by a rollicking zest that seemed much like that of the Spanish Zarzuelas.

CHARLES POORE

## TEL AVIV

■ After a rich season of events connected with the Tenth Anniversary of the State of Israel, musical life has settled down to normal. The Israel Philharmonic is giving its usual subscription series, and chamber music concerts are regularly held in Tel Aviv, Haifa and Jerusalem. Only the solo recitals have somewhat dwindled.

A number of recent events have had an exotic touch. Of special interest was the visit here of Japanese musicians and African dancers. The Japanese Minister invited musicians and students to listen to the art of the koto player Shinichi Yuize and of Hozan Yamamoto, virtuoso on the shakuhachi, or bamboo flute. Yuzie's own compositions were greatly influenced by Western post-romantic styles not well suited to his 13-stringed instrument. A noted Japanese soprano, Michiko Sunahara, appeared as Cio-Cio-San with the Israel National Opera (which since last spring has been performing in Tel Aviv's new opera house). This commendable performance was sung under George Singer's baton.

The same week, the African Dancers of Feita Kodeba presented an exciting spectacle based on folk customs and dances of Africa. This was preceded by violent discussions on a Government level here as to whether the Censorship Board could accept dancing and costuming that were considered extreme, but after some recommendations in both (including some obvious restrictions on movements) there remained an attractive show that captivated by its color, rhythm and musical drive.

The Israel Philharmonic began its winter season with a special series in which Artur Rubinstein performed 15 concertos in five concerts—a marathon replete with many a technical feat, rather than a deep musical experience. However, Rubinstein's Chopin recital remains a lasting memory.

Conductors of the Philharmonic concerts thus far have included Alfred Wallenstein, Paul Sacher, Jean Martinon and Carlo Maria Giulini. Among the soloists were Jan Peerce, Metropolitan Opera tenor; the prize-winners in the Rubinstein Piano Contest, Mordecai Simoni and Yigal Rugathevsky; the cellist Zvi Harel, and the pianist Diana Avrech.

Alfred Wallenstein had Zino Francescatti as his soloist; the latter in a subscription series performed the Walton Violin Concerto and in a special concert gave moving readings of the Beethoven and Brahms Concertos and Paul Ben-Haim's Sonata in G for Violin Alone.

An Israel sensation was Glenn Gould; the young Canadian pianist played with the orchestra, in two different series, the Second Beethoven Concerto and concertos by Bach and Mozart. In a solo recital he gave a Fantasia by Sweelinck; Schönberg's Suite, Op. 25; a Mozart sonata and Bach's "Goldberg" Variations. His technical skill and identification with the style of each composer made these concerts rare experiences.

■ Jean Martinon, who conducted a concert series including his own "Overture to a Greek Tragedy," has accepted an invitation to serve as musical director of the Israel Philharmonic Orchestra in the 1959-60 season. The orchestra will continue to invite guest conductors, but, for the first time in its 22 years, will have a complete plan for its over-all artistic policy.

Giulini led the Philharmonic in a fine rendering of Verdi's "Requiem," with the Tel Aviv Chamber Choir (conductor, Eytan Lustig) and soloists Mariella Angieletti, Gabriela Carturan, Giuseppe Zampieri and Raffaele Arie. In February he plans to give Verdi's "Falstaff" with Italian soloists, when the Israel Philharmonic will venture into full-fledged opera for the first time. The Frederic R. Mann Auditorium in Tel Aviv will be converted into an opera house; the orchestra pit has been already installed.

A novel venture in rare old and new music is a concert series sponsored by B. de Rothschild at the Tel Aviv Museum and in the frame of the Haifa Chamber Music Society. The first event comprised music by Heinrich Schütz, Olivier Messiaen and Bela Bartok; the second concert had works by Honegger, Jolivet, Purcell and the Israel Ben-Zion Orgad.

A memorial concert was given at the Tel Aviv Museum to commemorate Moshe Lustig, who died at the premature age of 36 and left a number of interesting compositions of lyrical nature. The composer's "Kinneret" was also performed at one of the recent symphony concerts by the Kol Yisrael Radio Symphony in Jerusalem. Conductors of these concerts were George Singer, Karel Salomon, Yahli Wagman and Shalom Riklis. A first performance was given of Marc Lavry's Fourth Symphony.

The U.S. conductor Richard Korn was guest leader of the Radio Symphony, the Ramat Gan Chamber Orchestra, and the Haifa Orchestra. His programs were interesting and unconventional and he proved to be a fine and sensitive musician who got the most out of the players. Among the works performed were compositions by American composers who had not been heard in Israel before.

An important event was the opening of the Central Music Library in the Cultural Centre Building in Tel Aviv. This library, including scores and books, records and films, is a joint venture of the Tel Aviv Municipality and the Ministry of Education and sponsored by A.M.L.I. (Americans for a Music Library in Israel). Max Targ, President of A.M.L.I., and Mrs. Targ came from Chicago to attend the festive opening.

PETER GRADENWITZ

## OTTAWA

■ The work of the Canada Council, a government-endowed body similar to Britain's Arts Council, is beginning to make itself felt. A series of free noontime concerts by small groups from the Ottawa Philharmonic Orchestra has been made possible by a special Council grant. Several government buildings, universities and private enterprises have already been host to half-hour programs. The attendance has been large and the performances good.

The initial concert was tied in with promotion of Philharmonic Week, and another link which will be even more useful next season (when Ottawa expects to have a new, but still temporary National Gallery) is that with the National Gallery Association. This group sponsors instrumentalists or singers in free Sunday afternoon concerts at the Gallery once a month. Often it is the same group which plays on Sunday and gives the free noonday concerts during the week.

The Philharmonic, now in its second year of semi-professional status, has a full-time nucleus of 37 and is, in its second season under Thomas Mayer, enjoying unprecedented success. The series of six subscription concerts is sold out, though this season there has been much less emphasis on the box-office attraction of big-name soloists, and in two concerts there will be no soloist at all. Both in performance and in community attitude, the Philharmonic now is beginning to reap rewards. However, a few local carpers are turning their attention to the choice of programs. The December concert brought a twelve-tone composition, Passacaglia and Fugue, by the young Toronto composer Harry Somers, into close proximity to the rather colorless "Christanemi" by Puccini and the heartrending "Kindertotenlieder" by Mahler. Several solid citizens who "go to a concert to be entertained" protested this programming, but then it is hardly possible to please everybody.

The Morning Music Club, an evening series, has so far presented the Vienna Octet and Joerg Demus, and has promised faithfully to get itself a new name next season. The small (three concert) series at Carleton University sponsored the Janacek Quartet in an evening of superb playing, and had an SRO house.

Victoria de los Angeles, followed by the National Orchestra of Mexico, kept Tremblay Concert Series audiences happy. For the third year in succession, a rather small audience turned out for the Hart House Orchestra, a Toronto group conducted by Boyd Neel, which receives mostly lip service from Ottawans.

LAURETTA THISTLE

*In their rolling home, a custom-designed bus complete with every living convenience for a family of five and storage space for two Baldwin grands, enroute to filling more than 60 cross-country concert engagements this season,* ALLISON NELSON *and* HARRY NEAL, *Australian-American piano team (Mr. and Mrs. in private life) are seen about to take off with family.*

# THE NATIONAL SCENE

## CHICAGO

■ The close of the 1958 music season and the beginning of the New Year were highlighted by some of the most memorable readings ever given us by Fritz Reiner and his Chicago Symphony Orchestra — notably, the Brahms Symphony No. 2 and Beethoven's "Pastoral"; and a presentation of Honegger's "Christmas Cantata," with Margaret Hillis in full command of the orchestra, her Chicago Symphony Chorus, with baritone Morley Meredith, soloist, and the Childrens' Choir of the First Unitarian Church.

Further important music events during this period were the recital given by Katja Andy, well-known interpreter of piano literature old and new, whose program held sonatas by Schubert and Prokofieff, Handel's Suite in F Major (No. 2) and the G Major Beethoven Rondo; Concerts by the Bartolina Trio and the Tre Corda Trio with guest artists Rudolph Ganz, pianist, and Ray Still, oboe, as the second and third concerts on the series sponsored by the Chicago Chamber Music Society; and the Pro Musica Trio concert with John Sebastian as guest soloist. Meanwhile, the Swedish Choral Club and the Apollo Musical Society headed the list of ten organizations which presented Handel's "Messiah" during the Yule season. The Ballet Russe de Monte Carlo held sway before large audiences throughout its ten-day engagement at the Civic Opera House.

The concerts of Jan. 2 and 3 brought the distinguished Austrian conductor Hans Rosbaud (currently musical director of the French Festival of International Music at Aix-en-Provence among other posts) to the podium as the first of three guests engaged to conduct the Chicago Symphony Orchestra during Reiner's mid-winter absence. During his two weeks stay, Mr. Rosbaud presented fresh programs of contemporary French and German works, with the exception of Haydn's Symphony No. 90 (C Major) with which he chose to introduce himself to American audiences. From the first, the Austrian maestro established himself a musicianly, gifted leader of the first order. With gentle mien, a remarkable economy of motion, even in his eloquent left hand, he revealed that rare power of communication that lets both his audience and orchestra share the heart of the music he recreates.

The programs included first performances at these concerts of the Haydn, surcharged with lovely melodies, Reger's "Variations and Fugue on a Theme by Beethoven," and Hindemith's Concerto for Orchestra; Roussel's Orchestral Suite from the ballet "The Spider's Banquet," exquisitely done; Ravel's "Valses Nobles et Sentimentales," Debussy's "La Mer," Schönberg's Five Pieces for Orchestra, and Three Fragments from Berg's "Wozzeck." This last performance was remarkable for its dramatic impact revealed through Rosbaud's imaginative, understanding handling of the full resources of the score, and Frances Yeend's stirring song and "rhythmic declamation" as the tragic Marie.

Nathan Milstein played his Orchestra Hall recital for the season of 1958-59, on Jan. 5. Handel's D major sonata for violin and piano, the Adagio and Fuga from the G minor sonata for solo violin of J. S. Bach and Beethoven's "Spring" Sonata in F major for violin and piano comprised the first of the program, while the last half was made up of shorter pieces by Stravinsky, Smetana, Suk, Pizzetti and Wieniawski. Few violinists program the Handel sonata today, and few play it with the spacious serenity in the adagio and larghetto and the clean figuration and crisp rhythms that marked the two allegros in Mr. Milstein's performance. Four encores included that Milstein favorite, the "Perpetuum Mobile" by Ries. Leon Pommers at the piano was an able collaborator.

Making their first joint appearance in Chicago, at Orchestra Hall on Jan. 11, pianists Paul Badura-Skoda and Joerg Demus presented a program for solo piano, four hands, comprised of Mozart's Sonata in G major, K. 521, Hindemith's Sonata for Four Hands, and Schubert's Andantino Varié in B minor, Op. 84, No. 1, "Marche caracteristique" in C major, Op. 121, No. 2 and "Divertissement a la hongroise," Op. 64, adding as encores the "Marche Militaire" in D major and a repetition of the "Marche caracteristique." Much of this literature, which is both intricate and beautiful, is little known to concert audiences, because it is less dramatic than the usual solo and two-piano repertoire and it requires pianism of the first order and highly disciplined integration to bring it off successfully. The two young Viennese pianists, both highly gifted and long partners in this repertoire, gave excellent performance throughout.

Leonard Shure's recital, opening Chicago University's concert series at Mandel Hall on Nov. 21, offered masterful performances of Schumann's Fantasy in C major, Opus 17, Beethoven's Sonata in A major, Opus 101, and Schubert's "Wanderer" Fantasy. Mr. Shure is not a pyrotechnical spellbinder. Rather, the listener is only aware that a most facile pianistic equipment is used to communicate music with taste, eloquence, and power. The two fantasies, both episodic to a degree, were marked by continuity of line that in no way detracted from variety of color, while the lyrical Beethoven work was enunciated with grace of phrase and great tonal beauty.

Sidney Harth has been named concertmaster of the Chicago Symphony Orchestra, beginning with the 1959-60 season. The engagement of Henry Miller, to fill the position of principal 'cellist of the orchestra, which Mihaly Virizlay resigned, effective at the end of this season, has also been announced. Mr. Harth, who has been concertmaster and assistant conductor of the Louisville Symphony Orchestra since 1953, made his first Chicago appearance on Dec. 13,

playing the Wieniawski D Minor Concerto at an afternoon concert with the Chicago Symphony with Fritz Reiner conducting, and the Prokofieff Second Concerto in the evening with Walter Hendl conducting. For 15 years principal cellist with the NBC Symphony under Arturo Toscanini, Mr. Miller has been conductor of the Florida Symphony Orchestra at Orlando, a post from which he recently resigned.

RENE DEVRIES and DOSHA DOWDY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## PHILADELPHIA

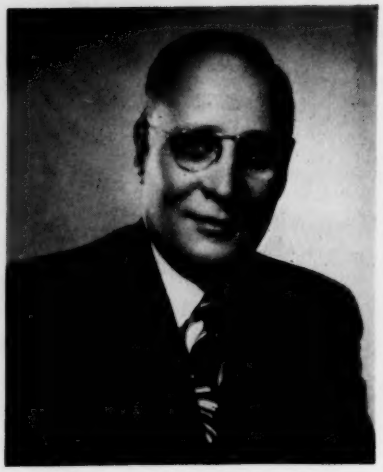
■ While a music reviewer, naturally, is most interested in the parade of orchestral concerts, operas and recitals, two recent speakers in this city had some ideas worth quoting. One was William Schuman, president of the Juilliard School of Music and noted composer, who called for federal recognition that the arts are an important part of American life. "It is a source of national embarrassment," he said, "that there is not recognition at the cabinet level." He expressed hope that America would develop "not just performing groups and soloists, and not hundreds or thousands but millions of performing amateurs."

Schuman addressed the 50th Anniversary Dinner of the Settlement Music School, honoring its two founders, Mrs. Edwin G. Frank and Mrs. Isidore Kohn, and its principal benefactor, Mrs. Efrem Zimbalist (also founder-president of the Curtis Institute of Music), all of whom are still actively interested in the school. Settlement is the city's largest music school and has many distinguished concert artists and orchestra members as alumni.

Another message, calculated to startle as well as inform, was brought by Karlheinz Stockhausen, German composer of electronic music. Speaking to Art Alliance members, Stockhausen said, "The concert hall and the opera house are two of the remnants of bourgeois society that live on an old-age pension. The bourgeois and court eras produced wonderful works of art. But today they are ghostly phantoms which haunt the corners of the world and poison atmospheres where new life should be springing up." He demonstrated music written especially for electronic reproduction—that has "no rhythm, no melody, no repeats"—and which sounded literally out of this world. Perhaps it will be popular in the 21st century.

■ Sir Thomas Beecham, nearing 80 and reportedly suffering from gout, was youthful as ever in his interpretations as guest conductor of the Philadelphia Orchestra. His Beethoven Seventh Symphony was virile and clear, while a "Lollipops" program for the Pension Foundation gave new life to many "pops concerts" favorites. Paul Paray, another guest, gave luminous readings of Berlioz's "Symphonie Fantastique" and excerpts from "Meistersinger." Dvorak's First Symphony was played for the first time by the Orchestra under William Smith, assistant conductor, and while not of consistent quality, was certainly worth hearing. After a Brahmsian first movement it foreshadows greater Dvorak symphonies.

Eugene Ormandy seems to be performing fewer than the usual number of new works this season. One that won deserved success was Hanson's "Mosaics." Another was Louis Gesensway's transcription of "the" Bach Chaconne; his version builds several climaxes but is never overpowering.



B. FRED WISE, *Coordinating Vice-President of the National Association of Teachers of Singing and Dean of the Faculty of the American Conservatory of Music, was recently awarded a Doctorate by Eureka College. The degree was bestowed upon him partially because of his editorship of a hymnal called "Christian Worship," which is the official hymnal for two denominations, The Disciples of Christ and the American Baptist Church.*

The performance of the "Magnificat" on a Bach program was disappointing. The soloists were generally unimpressive and Ormandy's conducting of the combined choruses of Bryn Mawr, Haverford and Swarthmore Colleges was uninspired. The concert performance of Handel's "Messiah," with the Salt Lake Mormon Tabernacle Choir, had auditors storming the box office, but this listener felt that in too many spots, including the "Hallelujah Chorus," the pace was pedestrian.

■ Singers new to this city have been introduced at nearly every performance by several opera companies. The one who made the greatest impact was Irene Kramarich, unheralded contralto, who as Azucena stole the show from the starred Anita Cerquetti in a special performance of "Trovatore" by the Philadelphia Grand Opera Company. Giulietta Simionato won expected laurels in a fine ensemble performance of "The Barber of Seville." Leyla Gencer, in her Eastern U.S. debut, was a vocally full-bodied Violetta in "Traviata." Giuseppe Bamboschek conducted all three works.

Cesare Siepi was impressive in the Metropolitan's opening "Boris" here, and Renata Tebaldi took the honors in its "Manon Lescaut." The Met's stark "Cavalleria" set and impressionistic one of "Pagliacci" win no vote from this operagoer. The New York City Opera put on a sparkling "Merry Widow" for the Lyric Opera Co. series, and the local group gave a good "Carmen" with Jean Madeira.

Two wind quintets drawn from Philadelphia Orchestra membership gave superb concerts. The Philadelphia Brass Ensemble (trumpets, horn, trombone and tuba) played with surprising agility and delicacy, in a varied program often of ravishing beauty, including works of antique composers and by contemporaries. The Philadelphia Woodwind Quintet, with Rudolf Firkusny, pianist, introduced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the musically meaty "Three Contrasts" by Benjamin Lees.

Highlighting its second two-day music festival, Temple University's choruses under Robert Page demonstrated, with lighting and informal costume and stage attitudes, that a choral concert need not be visually dull and this one was superlatively sung. SAMUEL L. SINGER

## LOS ANGELES

■ The Los Angeles Philharmoni's 40th season began with a pair of concerts under the conductorship of Eugen Jochum, who made his American debut on this occasion. Mr. Jochum, well-known through his numerous recordings, was the first of the several guest conductors who will lead the Philharmonic this season. Ill-health has compelled the orchestra's regular musical director, Eduard Van Beinum, to take a leave of absence, but it is hoped next year will find him back on the podium of the organization he has elevated to a high standing.

Mr. Jochum's debut was an auspicious one. It has been a long time since the Philharmonic has responded so beautifully to a conductor's wishes in an opening concert. The program included Mozart's Symphony No. 33, in B flat major, K. 319; Hindemith's "Mathis der Maler" Symphony; and Brahms' D major Symphony. In all of these the conductor from Munich confirmed our admiration of his stylistic abilities and his complete control of the orchestra. Mr. Jochum's second pair of concerts demonstrated even more that he is one of today's leading conductors. A specialist in Bruckner, he and the orchestra created glorious sound with the composer's Fifth Symphony. The program opened with a spirited playing of the overture to Handel's "Agrippina." The soloist was the hailed German baritone Dietrich Fischer-Dieskau, whose singing of Mahler's "Lieder eines fahrenden Gesellen" will remain in memory for many a day. On the previous evening Fischer-Dieskau regaled a Pasadena audience with a lieder program consisting of Schubert's "Schwanengesang" and Schumann's "Dichterliebe," proving that he is one of the few real exponents of a seemingly dying art.

Georg Solti, Hungarian conductor now in residence at the Frankfurt Opera, who has built up an enthusiastic following here, made his first Philharmonic appearance of the season on Dec. 4. He gave fine-pointed performances of Rossini's overture to "L'Italiana in Algeri," Honegger's fine-grained Symphony for strings and trumpet, and the Symphony No. 3 by Brahms. Isaac Stern was the soloist in Bruch's G minor Concerto, a work which, to this reviewer, does not lend itself to Mr. Stern's stylistic ideas.

■ A worthwhile concert was presented at the First Congregational Church of Los Angeles, under the direction of Eduard Nies-Berger. For a number of years organist for the New York Philharmonic, and co-editor with Albert Schweitzer of Bach's organ works, he is now director of music at the church. The program was the second in a series called "Masters of Music Festival," and was made up of choral works by Buxtehude, Vaughan Williams, Brahms, Gretchaninoff and music by early Moravian composers in America. Mr. Nies-Berger's searching musicianship was always in evidence, and his choir sang with virtuosity and understanding.

The University of Southern California Opera Theater produced Puccini's "Manon Lescaut" in Bovard Auditorium on the campus. The young singers cast in the various roles all gave promise, some in a large degree. This particular opera is a bit too much for fledglings. Nevertheless, Dr. Walter Ducloux, who conducted, brought his knowing musicianship to bear with the result that the performance was a decided success musically if not vocally.

From behind the Iron Curtain came the Janacek String Quartet under the auspices of the Friends of Music to give a concert in UCLA's Schoenberg Hall. The four members comprise an ensemble exemplary even in this day when there is hardly a dearth of outstanding string groups. Mozart's Quartet in G major, K. 387, somewhat small-scaled was, however, beautifully played, showing all its lights and shadows, its changing moods. The Shostakovich Quartet No. 4, dating from 1949 once more demonstrated this composer's ability to make trifling materials seem of the greatest import. The final work was Quartet No. 2 ("Intimate Letters") by the Czech Leos Janacek, for whom the group is named. There is a good deal of recitative mingled with slow and fast sections, sometimes rugged and discursive, and at others tender and even despairing. It was performed with the greatest devotion. The group appeared again in the notable Coleman Chamber Music series in Pasadena on Dec. 7.

■ Perhaps the most sensational event of the season thus far was the appearance of Maria Meneghini Callas in a program of operatic arias, assisted by an orchestra of Philharmonic players under the direction of Nicola Rescigno. The 6,600 seats of the Shrine Auditorium were sold out weeks in advance of the event. Everything was calculated to make the greatest dramatic impact on the huge gathering. Whether it was a scene from the first act of "Macbeth" or "Una voce poco fa" from "Il Barbiere," the artist enchanted all with her lightning changes of mood and her exuberance. Her colorature was not always clean, and I suppose her vocal "technique" can be questioned. But hers is an artistry that to some extent transcends technique.

Vladimir Ashkenazy, Russian pianist, made his Los Angeles debut at the Philharmonic Auditorium on Dec. 6. A second program was offered at Occidental College on Dec. 8. The young artist substantiated the fine reports of his pianistic prowress. He impressed us greatly with his projection of Rachmaninoff's Corelli variations, Sonata No. 7 by Prokofieff and the E major Scherzo by Chopin; less so in his playing of the Handel Variations by Brahms.

Leah Effenbach, whose recital was heard in UCLA's Schoenberg Hall on Dec. 7, in her playing of the Op. 25 Etudes, all twelve of them, gave a masterly display of musicianship and pianism. In the same hall, on Dec. 10, the University Concert Band, under Richard Dufallo, conductor, offered an all-Stravinsky program. After a shaky start with "Symphonies of Wind Instruments," a group from the band gave a creditable performance of the Octet for Winds. The whole ensemble, with James MacInnes as piano soloist, played the Concerto for Piano and Wind Orchestra with laudable balance and style. The program closed


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A delightful song recital was given at Wilshire-Ebell Theater by Olivia De Jane, soprano, a Los Angeles resident, who made her recital debut in Paris several years ago. The young singer's program included arias by Handel, the "Exsultate, Jubilate" by Mozart, and songs by Schubert, Strauss, Debussy and Duparc, which displayed an uncommon sensitivity, a voice of sweetness and fine musicianship, abetted by the exquisite accompaniments of Gerhard Albersheim.

■ After a decade's absence from the local concert scene, Leonard Pennario returned to an enthusiastic audience in the Philharmonic Auditorium on Jan. 6. The pianist, among other works, presented a Sonata by Miklos Rozsa—a skillfully contrived composition, sturdy of structure and with just a hint of post-impressionism. Mr. Pennario has matured considerably as a communicative artist. Technique he has in abundance; the years have taken away the sharpness of tone and some angularity of projection but there seems to be a coolness at times in his work, apparent in the F Sharp minor Sonata of Schumann and in the two Chopin pieces programmed. ARTHUR H. WOLF

## SEATTLE

■ The second Symphony concert gave Seattle its first performance of "Carmina Burana" by Carl Orff with Morley Meredith as guest artist and Seattle vocalists Iris Fribrock, soprano, and Robert McGrath, tenor. The Seattle Chorale, directed by Leonard Moore, admirably comported themselves in the lusty work.

Leonard Rose, 'cellist, made a great impression on the city's concert-goers with his beautiful playing of the Boccherini concerto in B flat major and Bloch's "Schelomo" with the Symphony.

The Seattle orchestra also drew national note as ranging fourth among America's major orchestras in the performance of works by American-born composers, according to the National Music Council. This percentage ranging is due to the diversified programming that conductor Milton Katims delights in presenting to his audiences.

The Symphony's Little Orchestra, founded last season, has announced soloists for its second season: harpist Carlos Salzedo, flutist Julius Baker, pianist Mieczyslaw Horszowski, Igor Besrodni, Russian violinist ,and resident artist Eva Heinitz, who will perform a Tartini concerto for viola da gamba. The first concert was scheduled for January. The deficit after the initial season was infinitesimal in terms of orchestra deficits, attesting to Seattle's cultural growth.

Elisabeth Schwarzkopf sang to a rapt audience and again drew rave reviews. Pianist Rosalyn Tureck provided in November a deeply satisfying program, predominantly of Bach. The National Symphony of Mexico and lutenist Suzanne Bloch also were welcome additions to the concert calendar.

JO ANN D. PATTERSON

## SAN FRANCISCO

■ As its fourth annual production, the Opera Stage of San Francisco chose Carlisle Floyd's "Susannah" in a production which was admirable from every standpoint. The reduction of orchestra to piano accompaniment, though excellently accomplished by Evelyn Olivier, weakened the flavorsome quality of this folk-opera. As Susannah, Sam her brother, and Olin Blitch the evangelist, Nancy Cronburg, Carl Hague and Dave Manning were uniformly excellent. June Wilking and Donna Peterson were splendid in small roles. The chorus contributed some fine moments, and the costumes of John Waltz were outstandingly good.

Opening Spencer Barefoot's "Celebrity Concerts" on Sunday afternoon, Nov. 2, Elizabeth Schwarzkopf was in superb voice and sang with more warmth than usual. She received fine support from George Reeves at the piano.

On the following evening, young Mario delli Ponti, pianist, returned to San Francisco, highlighting his program with an interesting American premiere—a sonata by the contemporary Italian composer, Mario Zafred, which proved to be a work of heroic nature.

Under the sponsorship of "The Patrons of Art and Music," Axel Schiötz, baritone, sang "Wintereisse" of Schubert at the Little Theatre in the Palace of the Legion of Honor on Nov. 7. This was a recital of extraordinary power in which the singer's will and spirit triumphed over the limitations of a voice impaired by illness.

*On stage at Boston's Symphony Hall,* OZAN MARSH *is shown rehearsing as soloist with* ARTHUR FIEDLER *and his Boston Pops Tour Orchestra. Twenty-one states and Washington, D. C., will hear the orchestra between Jan. 6 and Mar. 9.*

The Trio di Bolzano opened the Artists' Series at State College, offering a most invigorating program: Trio in D major by Beethoven; "Sette Ricercari," by Ghedini and the "Dumky" Trio of Dvorak. The artists performed with authority and gusto and achieved a splendid balance. ALAN CAMPBELL

## CLEVELAND

■ Haydn's "Creation" received a superlative performance under the direction of Robert Shaw during the holiday season at Severance Hall. The Orchestra Chorus, trained to perfection by the Associate Conductor, yielded every nuance of shading desired by Mr. Shaw and together with the orchestra formed a majestic background for the soloists, sopranos Adele Addison and Helen Boatwright; Blake Stern, tenor; Donald Gramm, baritone, and Paul Matthen, bass. A third performance was added to accommodate overflow audiences.

For the next pair of concerts Mr. Shaw again utilized his chorus in the Debussy Nocturnes, "Nuages," "Fêtes" and "Sirènes." The soloist was associate concertmaster Anshel Brusilow, who gave an exalted performance of the Brahms Violin Concerto. The audience accorded him a tremendous ovation, which Mr. Brusilow shared with Mr. Shaw and his colleagues. Wallingford Riegger's Fourth Symphony had its first local performance on this evening.

Rounding out the series of guest conductors during Mr. Szell's absence was the French conductor Jean Fournet, whose program consisted of Saint-Saens' Third Symphony, Ravel's "Rapsodie Espagnole," Debussy's "Après-midi d'un Faune" and Dukas' "Sorcerer's Apprentice." It was charming, light and easily digested fare, and Mr. Fournet left the impression of an elegant leader.

When George Szell returned to his conductorial post he offered a program of Bach, Mozart and Beethoven in


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memory of Percy Brown, former president, board member and trustee of the Musical Arts Association, who had passed away during the conductor's absence.

The pianism of Leon Fleisher graced the 14th pair of concerts; Mozart's C major (K. 503) and Beethoven's G major Concertos were the two vehicles that offered playing of artistic perception to an admiring audience. The performance will be preserved in a recording by Epic.

Rosalyn Tureck was feted in her appearance for the Chamber Music Society, when she gave one of her justly famous Bach recitals, with the Brahms-Handel Variations as an extra. Arthur Loesser and Dr. Jerome Gross were heard in a fine violin-piano sonata recital, the program consisting of the Bach E major Sonata, the Fauré Sonata in A major, the Mozart in E minor and the Brahms Sonata, op. 108. A large audience responded.

The passing of Artur Rodzinski occasioned much sorrow here, where he had reigned as leader in our musical life for a decade from 1931 to 1941.

ROSE WIDDER

## DETROIT

■ Brahms' "German Requiem" and the Barbirolli-directed concert of Dec. 11 sparked life into the initially unenterprising season of the Detroit Symphony Orchestra.

Paul Paray and the orchestra were joined by Lisa Della Casa, Donald Gramm and the thin-textured, but determined Rackham Choir for the "Requiem." With Paray's beat, flexible and softly-contoured, the work has seldom seemed less ponderous. There was some fine singing from Miss Della Casa and eventually from Gramm also, who got off to an inauspicious start with his first solo.

Sir John Barbirolli brought to Detroit the first American performance of Arnold's "Tam O'Shanter" Overture in the company of Elgar's "Enigma" Variations and Bruckner's tedious Fourth Symphony. The Arnold work, with its extravagantly reinforced percussion battery and outrageously impertinent brass glissandos, is pretentious but good fun. The Bruckner to this taste is merely pretentious, but almost breathes life under Barbirolli's baton. The "Enigma" Variations were spaciously, beautifully conceived and sung in like fashion by the orchestra.

Maria Callas' concert at Masonic Temple was another Detroit "occasion." The singer's dramatic facility, which has earned for her the legitimate features of a high reputation, need not be reappraised in this column. Suffice it to say she is outstanding among vocal actresses. The specified 55 members of the Detroit Symphony Orchestra did accompanying honors under Nicola Rescigno.

ERNEST J. GILBERT

## CINCINNATI

■ Instead of the traditional "Messiah," Max Rudolf's holiday offering to Cincinnati Symphony patrons was a well-prepared, excellently balanced and often moving presentation of parts of Bach's "Christmas Oratorio" (Dec. 12, 13). A chorus numbering 400 singers from several of the city's Roman Catholic educational institutions sang the Lutheran master's joyous work with resounding gusto and reverence. Of the soloists, Kenneth Smith appeared to best advantage. David Lloyd sang the narratives with assurance and clear diction, if not an always steady tone quality. Frances Bible was not at her best in the lower regions of the Bach melisma. Saramae Endich, in her first Cincinnati appearance, displayed a clear soprano voice of pleasing texture.

■ Except for one number, the third pair of subscription concerts of the Cincinnati Symphony Orchestra consisted of warhorses, but under Max Rudolf's expert direction they gave evidences of life. So clear and sweet is the orchestra's sound under its new conductor that it gives the impression of having been thoroughly cleaned in the process of transmission to the listener. The rhythmical intricacies of Paul Creston's "Dance Overture" proved most engaging; it is a piquant piece, full of bounce and joy. During Debussy's "Prelude to the Afternoon of a Faun," Mr. Rudolf lost the fragile sense of unreality that permeates this lovely music, and it took on hues of the materialistic. On the other hand, the Tchaikovsky Fifth Symphony sang with such full-throated fervor, free of hysteria and fever, that it was a real pleasure to welcome it back. Gyorgy Cziffra, making his local debut in the Liszt E flat Piano Concerto, gave us virtuosity of high order, tempered with elegance and the best of taste. The orchestral collaboration was faultless.

Mr. Rudolf opened the musical new year with a pleasant and relaxing review of old favorites, among which was found only one brash newcomer. The Cincinnati Symphony conductor, in spite of obeisance to the moderns, is a deep-dyed romantic. Thus, Mendelssohn's "Scotch" Symphony literally sang its melodious way into the hearts of the listeners, who also enjoyed the lyrical "School for Scandal" Overture by Samuel Barber, romanticism of today. Perhaps it was for this reason that Mr. Rudolf missed the point of Ravel's "Tombeau de Couperin." "The Unanswered Question" by Charles Ives introduced that enigmatic composer to Cincinnati audiences and proved fascinating in a strangely exotic manner. The bubbles in the champagne of this New Year's concert were provided by a group of Johann Strauss selections. This observer congratulates the Cincinnati Symphony for having as its leader one who can treat a Viennese waltz with the proper lilt.

Auber's overture to "Fra Diavolo" served as preface to the first Cincinnati performance of the Prokofieff Seventh Symphony at the Jan. 9-10 program pair. Its flowing melodies were shaped into beauty by the sensitive hands of conductor Rudolf. Yet this symphony is hardly convincing. Its ultra-conservative romanticism reflects much of the oversweetish quality of a Max Parrish sunset. The orchestra played it to the hilt, but this observer feels that the earlier Prokofieff is the true one. Even in this


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work he occasionally peeks through the whipped cream topping.

Fauré's "Pelléas et Mélisande" suite was the elegant prelude to the Chopin F-Minor Piano Concerto, played in robust manner by Ruth Slenczynska. Hers was a virile, passionate performance, if not as poetically expressive or caressingly colorful as one might have wished.

John Browning, a young pianist who one feels is slated for great things, made an engrossing recital bow before the Cincinnati Matinee Musicale Club on Dec. 11. He is endowed with fleet fingers, a subtle rubato, warmth, musical perception, and sensitive feeling especially for the romantics (although the Samuel Barber Sonata was one of the program's highlights) and his concert was a joy from beginning to end.

The violin-piano sonata recital on Jan. 11 of Sigmund Effron, concertmaster of the Cincinnati Symphony, and Babette Effron, combining in this continuing series the idioms of Handel and Haydn with the up-to-date musical speech of Stravinsky and Prokofieff was an interesting weekend event for discriminating lovers of chamber music.

LOUIS JOHN JOHNEN

## BALTIMORE

■ Baltimore's musical season, no matter how many concerts there may be, never seems actually to get under way until the opening concert of the Baltimore Symphony at the Lyric Theatre. Recently, Massimo Freccia, who resigned last season as the orchestra's permanent director, returned to conduct the first five mid-week concerts and function as Musical Advisor for the rest of the season, which will be given over to various guest conductors.

It is with sincere regret that Baltimore bids farewell to Mr. Freccia, who plans to guest-conduct in Europe for the next two seasons. A week before the first concert, the Symphony Board announced the appointment of Peter Herman Adler as the permanent conductor for the 1959-60 season, with Herbert Grossman as the associate conductor. Both men are favorites with the orchestra members as well as the audiences, having appeared here many times in the past, and public reaction has been decidedly favorable.

With the sudden illness of Eileen Farrell, who was to have been the soloist for the opening concert, Mr. Freccia chose an all-orchestral program of three works. They were Britten's "Variations on a Theme of Frank Bridge," Peter Mennin's Symphony No. 3, and Tchaikovsky's Fourth Symphony. This proved to be one of the most exciting concerts in recent years.

It was apparent from the opening measures that at last the Baltimore Symphony had its finest group of players since its reorganization in 1942. The strings and woodwinds have been the two outstanding groups for some time, but with the appointment of Robert O. Pierce as principal horn and Joseph De Pasquale as assistant, and Martin Fishman, first trumpet, the brasses give a brilliance to the ensemble that it has not had before. The only other major replacement is Heinrich Joachim as first cellist, which has tightened his section considerably.

In paying tribute to Peter Mennin as the new director of the Peabody Conservatory of Music by the premiere of his Third Symphony, Mr. Freccia could not have chosen a more felicitous piece, and he and the orchestra gave it a reading of powerful intensity and great beauty. Mr. Freccia's musical insight and his unfailing taste resulted in a magnificent performance, one which captured the imagination of the audience to such an extent that both composer and conductor received one of the rare ovations which Baltimore reserves for special occasions.

GEORGE KENT BELLOWS

RUSSELL STANGER, *music director of the Boston Little Symphony, rehearses his players before his recent New York concert.*

## BIRMINGHAM, ALA.

■ Birmingham's annual "Festival of Arts" opened this year on Jan. 16, and will continue until Feb. 17, with a schedule of interesting events in all the fine arts. The theme of the Festival is "America in the New World."Scheduled are Symphony concerts, piano, voice, violin and choral events, religious music, exhibits of paintings, ballets, sculptures, drama, and literature programs.

Opening the Festival was the Beaux Arts Ball. Chosen Queen of the Ball was the beautiful young pianist, Fairlie Arant. The Birmingham Symphony Orchestra, Arthur Bennett Lipkin conducting, gave a concert featuring pianist Van Cliburn. The Birmingham Music Club will contribute an appearance of the National Ballet of Canada.

Emil Hess is president of the Festival, and Mrs. David Roberts III vice-president and general chairman.

ALICE GRAHAM

## BOSTON

■ The Boston Symphony has gone steadily ahead presenting programs to fully-subscribed audiences in recent weeks. Antal Dorati was well received for the sixth pair (Nov. 21-22) in Beethoven, Bartok and Dvorak works. The seventh pair the following week found Charles Munch back at the helm with Berlioz, Beethoven, Ravel and the Haieff Symphony No. 2, which the Orchestra had premiered last April and which shows inventiveness and imagination. The concerts of Dec. 5-6 included the premiere of Alexander Tcherepnin's Symphony No. 4. Ralph Gombert was soloist in the Handel Oboe Concerto in G minor, and the Schumann Second Symphony was also heard.

An all-Beethoven list for the ninth pair found Mr. Munch conducting the well-prepared New England Conservatory Chorus in an extremely personal interpretation of the Beethoven Ninth. Leontyne Price, Maureen Forrester, David Poleri and Giorgi Tozzi were the excellent soloists.

For year's end programs, Dec. 26-27, Mr. Munch gave satisfying readings of Bach, Barber and Saint-Saens works with Miss Forrester a musically and effective soloist in the Mahler "Kindertotenlieder" and "Lieder eines fahrenden Gesellen." JULES WOLFFERS

## WINNETKA, ILL.

A first annual North Shore Festival of Arts is announced in Winnetka and Wilmette, Ill., April 28 to May 11. Five programs will include: Illinois Ballet Company, New Trier High School, April 28; the Moody Chorale and Newton Concert Ensemble in a Vaughan Williams program at the same place, May 2; Alberto Salvi, harpist, the Chicago Arts String Quartet and Chicago Symphony Woodwind Quintet, Wilmette Jr. H. S., May 5: Theodore Lettvin, pianist, and Paul Olevsky, cellist, in joint recital, May 8; and a performance by the Goodman Theater of Chicago, May 11, both the latter events at the Wilmette Jr. H. S.

### Copeland Sues for Broken Arm

George Copeland, pianist, filed a $100,000 damage suit in the U. S. District Court in New Haven, Conn., on Jan. 25 for a broken arm. Mr. Copeland charged in the suit that "the injury resulted from the negligence of Patti Hill, who rented him a house in Stonington, Conn., last summer," and "was responsible for the presence on the porch of a metal rod over which he tripped and fell."


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## ARTISTS HERE AND ABROAD

■ **Artur Rubinstein** planed in from Paris to start annual concert tour of North America under S. Hurok management, on Jan. 2 with the Pittsburgh Symphony; he makes 50 concert appearances before Apr. 25. . . . **Leontyne Price** engaged to sing at Vienna State Opera as Pamina and Aida in April and May. . . . Wedding bells rang for **Ray Dudley,** pianist, and **Edna Frances Young** in Oxford, N. C., on Dec. 27. Congratulations! . . . **Lilian Kallir** and **Claude Franke,** pianists, have announced their intention to wed. . . . Pianist **Jorge Bolet** signed to record music for sound-track of "The Franz Liszt Story," a Charles Vidor production of Columbia Pictures. . . . Recent appearance made by **Douglas Bredt,** bass-baritone, in the posh concert series of Boston's Gardner Museum. . . . Pianist **Hazel Griggs** directing a new Town Hall course on the interpretation of piano masterworks, beginning Feb. 15, on ten consecutive Mondays at 5:30 p.m. . . . **Andre Tchaikovsky,** Polish pianist, winner of Chopin Competition and Queen Elisabeth of Belgium Competition two seasons ago, gave his first recital before an American college audience at Lehigh University, Jan. 16. . . .

**Paganini Quartet** scheduled to make a trip around world in 1960, beginning with appearances at Osaka Festival in Japan at invitation of Asahi Shimbun newspaper; also planned for the summer is a return to South America, where the quartet toured with success in 1957. . . . **Tossy Spivakovsky** recently left for Europe to give concerts in Germany and Sweden during January. . . . **Marjorie Mitchell,** pianist from Charlottesville, Va., opens another European tour this month in Austria; on May 27 she will be soloist with the Zagreb Philharmonic and on June 12-13 plays in a Gershwin program with Berlin Philharmonic, **Andre Kostelanetz** conducting. . . .

The **Stuttgart Chamber Orchestra,** under **Karl Muenchinger,** is on its second U. S. tour of six weeks' duration under Columbia Artists Management. . . .

**Jerome Hines** sang title role in Handel's "Heracles," produced at La Scala on Dec. 29, in production staged by **Herbert Graf** of the Metropolitan—first presentation in Italy on the opera stage. . . . **Aldo Parisot** is again touring Europe; among cities to hear the Brazilian-American cellist are Baden-Baden, Frankfort, Berlin and Hanover, also scheduled being Portugal appearances. . . .

American pianist **Robert Mueller** engaged to give concerts in Paris, London, Vienna, Rome, Milan, Frankfort and Düsseldorf in March and April. . . . **Charles Rosen** recently signed a contract to record for Epic Records; on Jan. 14 the American pianist to give two programs for BBC, play with Radio Basle, and Radio Philharmonic in Hilversum, Holland. . . . **Elia Belkin,** soprano of National Opera in Israel, flew in on a jet to begin a two months' tour of the U. S. . . .

Pianist **Roslayn Tureck** played Bach works on a Monday evening recital in CBC Trans-Canada Series, "Distinguished Artists". . . . **Grace Hoffman,** American mezzo, sang Azucena in a new "Trovatore" production of Stuttgart Opera at end of January. . . . **Carl Seeman,** German pianist, made his American bow with Cincinnati Symphony, Jan. 30 and 31, after extended tour of South Africa. . . . Violinist **Benno Rabinof** presented world premiere of Paul Creston's Violin Concerto with Detroit Symphony under **Paul Paray,** Jan. 14. . . . Pianist **Walter Hautzig** left Jan. 3 on first lap of world tour across five continents, beginning with Scandinavia and Finland in January and February; he returns to U. S. for concerts before launching third tour of Far East. . . .

When new Governor Del Sesto of Rhode Island took oath recently, the Philharmonic of that State played (first time for an orchestra at these ceremonies) with **Jean Madeira,** Met contralto, singing the National Anthem, and **Francis Madeira** conducting. . . . American violinist **Gabriel Banat** to make first European tour in several years in April, with concerts in Sweden, Norway, Germany, Holland and England. . . . Met tenor **William Lewis** heard in U. S. premiere of Stravinsky's "Threni" and Moravian concert of the Schola Cantorum. . . . Young Canadian soprano **Teresa Stratas** created a stir as soloist with Houston Symphony, also sang Mimi at the Toronto Opera Festival. . . . **Aaron Rosand** appeared with Columbia Symphony on a coast-to-coast broadcast. . . . Baritone **McHenry Boatwright** returned, after making smash impression in his tour of Far East, sang in "Messiah" with the San Francisco Symphony, his debut in that city. . . . Role of Amelia in "Masked Ball" was **Ilona Kombrink's** sizable stint when the Met Audition winner of 1958 sang recently with the Toronto Opera. . . . **Marko Rothmüller,** who bowed as Kothner in the Met's revival of "Meistersinger" is versatile to the extent of teaching voice at Indiana University. . . . The **Little Orchestra Society,** under **Thomas Scherman,** is off on a tour of the Far East in the late winter and spring. . . .

### A Correction

In a caption concerning the recent New York convention of the National Association of Concert Managers, on page 20 of the January issue, the name of Ada Cooper was inadvertently substituted for that of Miss Ruth O'Neill, of Columbia Artists Management, and Miss Elsie Illingworth's name was misspelled "Dillingworth." Our apologies!


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# New York Concert Beat

(*Continued from page 19*)

**Jan Gorbaty,** pianist, Jan. 11, A.—Ample poise, attention to detail of sound and appropriateness of emotion made Jan Gorbaty's recital a delight. He is that rare kind of pianist who can find the music's *Zeitgeist* and express it with artistry. He managed the crystal tone and cool intellection needed for the Sonata in G major (K. 283) by Mozart and a graceful Sonatine by the contemporary T. Z. Kassern. He also brought off towering performances of "big" pieces like Liszt's Sonata in B minor and Chopin's F minor Fantasy. The Chopin was warm and had an all-important feeling of improvisation. The Liszt was exciting and meltingly beautiful by turns. The program also included two Mazurkas and a Nocturne of Chopin and three selections from Stravinsky's "Petrouchka."

R. W. H.

**Otto Edelmann,** baritone, Jan. 11, E.—On the whole Mr. Edelmann, known heretofore in New York only as an opera singer, established himself in his recital debut as a successful concert singer. In the larger part of the program, made up of four songs each by Schubert, Carl Loewe, Schumann, Hugo Wolf and Richard Strauss, the singer disclosed depth of understanding for both musical and literary values. Much of the poignancy of Schubert's "Der Doppelgänger" was projected. Loewe's "Die Uhr" was sung with affecting simplicity, its relative brevity being particularly welcome after the same composer's overlong "Der Nöck." Schumann's "Die beiden Grenadiere" was given an exciting performance.

Mr. Edelmann was not as successful vocally as artistically. His production, was markedly inconsistent throughout the evening, a tone of unusual beauty frequently being followed by one less pleasing. There was some "hootiness" in evidence and occasional deviation from pitch. When the singer avoided word distortion, his voice was a delight to hear. Jan Behr was the outstandingly excellent accompanist.

C. G.

**Clarion Concerts Orchestra, Newell Jenkins** conductor, **Albert Fuller,** harpsichordist, soloist, Jan. 13, E.—The third concert of the season by this enterprising group opened with the Concerto in D major for String Orchestra, Op. XI, No. 8, a pleasing but not highly individual three-movement score in concerto grosso manner by Francesco Bonporti (1672-1749), a composer not often played today. Josef Haydn's Concerto in G major for harpsichord and orchestra was given with Albert Fuller, American clavecinist of well-developed technique; the performance did not come off ideally despite some good efforts on the part of all concerned, save in the richly melodic Adagio Cantabile. A modern Partita for Flute, Violin and String Orchestra by Paul Creston, with Samuel Baron, flute, and Gerald Tarack, violin, as soloists, proved spirited, colorful and healthily melodious. The five movements are based on dance forms with an Italianate accent in some of its sections, such as the Tarantella, and a bit of Slavic *tristesse* in its Sarabande. The reception was enthusiastic, and the composer took bows.

The novelty of the concert was a Symphony in F major, Op. 14, No. 4, by Luigi Boccherini, which had its first U. S. hearing. A delightfully tuneful and rhythmically subtle little work, it was played with the feeling for form and elasticity that characterizes Mr. Jenkins' most successful readings. The distinguished audience for these concerts was again highly appreciative of the players' performances.

R. K.

**Margot Rebeil,** soprano, Jan. 17, A.—Miss Rebeil presented a program which was made up entirely of first New York performances: new settings of new poems representing the work of seventeen contemporary American composers. For the most part they were so similar in idiom that they might all have been written by one composer. Most of them were fragmentary and episodic in construction, and the prosody abounded in false accents. A happy exception to these general strictures was provided by "See How They Love Me," by Ned Rorem, three lovely short songs by Alan Hovhaness, and Gardner Read's "Lullaby for a Man-child." Miss Rebeil's voice at its best is of good quality. At the top there was some evidence of effort, and she seemed to be limited in the question of colors. Stuart Ross was the competent accompanist for most of the program, and Stuart R. Ross played spiritedly for a group of songs in the popular vein.

C. E. R.

**Thomas Brockman,** pianist, Jan. 18, A.—Mr. Brockman's playing in this, his third New York recital since his 1950 debut, was at all times spontaneous, lyrical and free of mannerisms. Because he is gifted with a good mind as well as a deep affinity for the keyboard, all musical proprieties of form and style were observed. The Schumann C major Fantasy unrolled with masterly ease and unforced warmth. The dense harmonies of the first movement were so balanced and aerated that the many-layered texture became almost transparent, and the last movement was a gem of legato control. The pianist did full justice to Samuel Barber's Sonata, especially the furious syncopations of the closing fugue; he can apparently manage the polish and bravura to cope with sophisticated modern writing. The program also included Debussy's "Ondine," two Etudes, the F minor Ballade of Chopin, and Liszt's "Sonnet 104 of Petrarch" and "Feux Follets." This was all music easily within the pianist's emotional and technical range, and demonstrated that Mr. Brockman's gifts are mature and his career should be a distinguished one.

R. W. H.

## KAUFMANN CONCERT HALL

**Beveridge Webster,** Jan. 7, E.—The first of three recitals by this American pianist, on three consecutive Wednesdays in the same hall, offered a nicely planned list of older and newer music. It opened with Bach's Fantasy and Fugue in A minor, in which the playing was vigorous and authoritative, but did not seem altogether relaxed despite the artist's grasp of form and structure. In Schubert's posthumous B flat Sonata Mr. Webster warmed up noticeably, to give a sparkling and highly spontaneous treatment to this somewhat discursive work. His performance—rubato-wise often intriguing—of Three Chopin mazurkas was variable, for while

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the first two had a delicate aristocratic reading, the last was played with abandon, to the point of roughness. The Polonaise-Fantasy also had a treatment that seemed at times brusque in its dynamics and tempi. The second half of each of the three recitals included modern works, selected with taste, and in this case the concluding group was given to Aaron Copland's Piano Variations, Ravel's "Oiseaux tristes" and "La Valse," the last transcribed by the pianist. Mr. Webster is one of the most scholarly and broadly equipped of American pianists, if one feels that his interpretations are open to variableness of temperament and mood. The audience was warmly enthusiastic. R. K.

**Krainis Baroque Ensemble,** Jan. 11, E.—The Krainis Baroque Ensemble (Bernard Krainis, recorder, Joseph Marx, oboe, Sonya Monosoff, baroque violin, Martha Blackman, viola da gamba, Morris Newman, baroque bassoon, Joan Brockway, 'cello, Paul Maynard, harpsichord, Betty Wilson, soprano, and Gordon Myers, baritone) added another event to the celebration of the bicentennial of Handel. They performed a Trio Sonata for recorder, oboe and continuo, a Sonata in C for viola da gamba and harpsichord, and two cantatas: "Crudel tiranno Amor," for soprano, and "Apollo and Dafne," for soprano and baritone. The musicality of the group was beyond cavil, and the evening was a complete delight. C. E. P.

## GRACE RAINEY ROGERS AUDITORIUM

**The Contemporary Music Society, Leopold Stokowski,** conductor, Dec. 3, E—On this occasion the Contemporary Music Society's program had a decidedly exotic character. The Egyptian-born but American-trained Halim El-Dabh's "Fantasia - Tahmeel" featured the varied rhythms of the derabucca, a small, Middle-Eastern drum, which was played by the composer. Henry Cowell's "Persian Set" (four movements) was an agreeable and skillfully written suite of ballet-like music. Israeli Odeon Partos's "Yiskor," for viola and strings, a moving memorial to the Jews who died in World War II, was beautifully performed by Harry Zaratzian. Japanese-born Shukichi Mitsukuri's "Ten Haikus by Basho" were ten brief and evocative pieces in a post-impressionist style, inspired by the poetry of Basho.

Malloy Miller's "Prelude" and Alan Hovhaness's "October Mountain" were executed by the Percussion Ensemble of the Manhattan School of Music, trained to a high peak of precision by Paul Price. Miller's "Prelude" was filled with exciting, jazz-like rhythms, and Hovhaness's work was atmospheric in the style with which he is identified. Both pieces employed the xylophone and the glockenspiel for thematic purposes.

Colin McPhee (Canadian-born) showed evidence of his stay in Bali in his "Nocturne." Chou Wen-Chung (Chinese-born and American-trained) based his "To a Wayfarer" on an old Chinese poem; it was a bit repetitive in its thematic material. The concert closed with Walter Piston's "Divertimento for Nine Instruments," undoubtedly the best score of the evening. None of the music was atonal, and most of it was post-impressionistic in style. Mr. Stokowski and the orchestra did full justice to the works. C. E. R.

## Edinburgh Festival Programs Announced

The orchestras to appear at the Edinburgh International Festival this summer, between Aug. 23 and Sept. 12, include the Czech Philharmonic Orchestra, under Otto Klemperer and Karel Ancerl; the London Royal Philharmonic, under Sir William Walton and Rudolf Kempe; the Scottish National Orchestra, under Sir Adrian Boult and its new permanent conductor ,Alexander Gibson; and the London Mozart Players, under Harry Blech, Mr. Kempe and Colin Davis. The Stockholm Royal Opera will give "Un Ballo in Maschera," Berg's "Wozzeck," the first performance outside Sweden of Blomdahl's "Aniara," also "Rigoletto" and "Die Walküre." Chamber music groups making first appearances at the festival include the Lucerne Festival Strings in programs built around Bach's Cantatas and Concertos; and the Leppard Orchestra, in two concerts of music by Purcell, Handel and Haydn, composers having anniversaries this season. Other newcomers include the Prometheus Ensemble and the Luca Marenzio Sextet, Italian singers specializing in Monteverdi and his contemporaries.

Scotland will be represented also by the Edinburgh Royal Choral Union, the New Edinburgh Quartet and the Edinburgh University Singers. The Edinburgh Festival Society and the Burns Federation have jointly commissioned from Iain Hamilton a work for orchestra in commemoration of the bicentenary of the birth of Robert Burns, to receive its first performance by the Scottish National Orchestra under Mr. Gibson.

Special performances will be given by Pierre Fournier and Wilhelm Kempff of the complete Beethoven 'Cello Sonatas; by Jean-Pierre Rampal and Robert Veyron-Lacroix of the Bach Sonatas for flute and harpsichord; and by the Loewenguth and Stross Quartets of string quintets, sextets and octets. Both the Amadeus Quartet and the New Edinburgh Quartet will be joined by Gervase de Peyer in clarinet quintets.

Many of the above artists will appear as soloists in concertos and recitals. Among other noted soloists will be Irmgard Seefried, Dietrich Fischer-Dieskau, Hans Richter-Haaser, Richard Lewis, Wolfgang Schneiderhan, Vronsky and Babin, and Nicanor Zabaleta.

## OTHER CONCERTS

**Heinz Hammerman,** pianist, Kaufmann Hall, Nov. 19; **Community Opera of N. Y.,** Master Institute, Nov. 19; **Lester Lichter,** baritone, Carnegie Recital Hall, Nov. 20; **Budapest Quartet,** Rogers Auditorium, Nov. 21, 28, Dec. 5, Jan. 9; **Beth Killiam,** soprano, Finch Theatre, Nov. 24; **Orpheum Symphony,** Arts and Letters Auditorium, Nov. 26; **Godino Opera Co.,** Fischer Concert Hall, Nov. 26; **Vienna Octet,** Rogers Auditorium, Nov. 29; **New Music Concerts,** Fischer Concert Hall, Dec. 4, Jan. 16; **Charles Pope Choristers,** Brooklyn Academy, Dec. 5; **Brooklyn Philharmonia,** Brooklyn Academy, Dec. 6, Jan. 17; **New York Pro Musica,** Rogers Auditorium, Dec. 7; **Operas-in-Brief,** Town Hall, Dec. 7, 9, Jan. 13; **Graciela Rivera,** soprano, Spanish Institute, Dec. 9; **David Bar-Illan,** pianist, Rogers Auditorium, Dec. 10; **American Chamber Orchestra,** Rogers Auditorium, Dec. 12, Jan. 14; **Joseph Martin,** Carnegie Recital Hall, Dec. 12; **Alexander Schneider Chamber Orchestra,** New School, Dec. 14; **Zito Carno,** pianist, **Reri Grist,** soprano, Kaufmann Hall, Dec. 14; **Mt. Holyoke Glee Club,** Town Hall, Dec. 19; **Guiomar Novaes** and **Joseph Fuchs,** Rogers Auditorium, Dec. 19; **Vienna Choir Boys,** Rogers Auditorium, Dec. 20; **Concert Artists Guild,** Fischer Concert Hall, Dec. 20; **Rawn Spearman,** baritone, Carnegie Recital Hall, Dec. 21; **Composers Showcase,** Nonagon, Dec. 21; **Brooklyn College Chorus,** Carnegie Recital Hall, Dec. 22; **David Fairchild,** baritone, Carnegie Recital Hall, Dec. 28; **Bach Mass in B Minor,** Church of the Incarnation, Dec. 30; **Joyce Flissler,** violinist, **David Garvey,** pianist, Rogers Auditorium, Jan. 7; **New Opera Theatre,** Hunter Playhouse, Jan. 10; **I Musici,** Rogers Auditorium, Jan. 12; **Concert of Lazare Saminsky Works,** Hunter Playhouse, Jan. 15; **Concert Artists Guild,** Fischer Concert Hall, Jan. 17; **Herbert Stessin,** pianist, Carnegie Recital Hall, Jan. 17; **Josh White,** folksinger, Kaufmann Auditorium, Jan. 17.


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# Music in our Public Schools

By WILLIAM C. HARTSHORN

## PROBLEMS OF THE MUSIC EDUCATOR

TO be able to bring music into the lives of children and young people is a great privilege and one of the most rewarding activities in which one can engage. This is particularly true for those whose lives have been really touched by music so that they truly care about both music and children.

It is heart-warming to contemplate the cumulative happiness, satisfaction and beneficence that have been brought into the lives of young people through music. The music educator is challenged, however, by the realization that there is plenty of room for improvement in what is already being done well and that there are many problems in music education that are yet unsolved. For many of these problems there can never be a final solution, but the identification of some of them may help the teacher to improve his own practices and may be informative to professional musicians who are interested in music in the public schools.

Perhaps some readers of this column will have been in shops that handle postcards and will have seen a large card upon which is printed DECISIONS DECISIONS DECISIONS. Many of the music educator's problems may have to do with equipment, support from the administration and the community, or a tight curriculum. In certain areas of his own responsibility, however, the decisions he makes can be extremely significant factors in the degree of success he will achieve. Such decisions are inevitable. Many of them may not be made deliberately, but regardless of whether the teacher is aware of them, they necessarily are being made every day he works in the classroom or in planning his teaching.

■ At the elementary level, will he decide to take the time to consider the variety of musical needs of the pupils in his classroom and provide a corresponding variety of activities—singing, listening, rhythmic activities, use of instruments—or will he just let the children sing?

If there is singing, will he let the inevitable pressures of the teaching day cause him to use only the songs that are most easily available, or will he choose to search for the best possible music within the abilities of his pupils?

Will he consider that his children have had a desirable musical experience when they simply sing through a number of good songs, or will he draw upon his own resourcefulness, skill and energy to direct these singing activities in such a way that tone quality and accuracy of rhythm and intonation are improved?

In the middle grades, the decision may be whether to continue to teach children the songs they sing by a rote or imitative method, or to come to grips with the problems inherent in the development of skill in music-reading.

Will he permit the selection of music he teaches to be determined on the basis of its correlation with other subject fields, or will he choose music primarily in terms of its inherent musical worth and its appropriateness to those needs of his pupils which are musical?

■ Speaking of inherent musical worth—how does one identify it? By what criterion do we know that a piece of music is "good?" What are the musical values that make one song better than another or one composition used in listening better than another? Will the teacher compromise in matters of taste and rationalize it by claiming to be giving the pupils what they want, or will he present the best music he knows that is appropriate to his pupils and do it with such enthusiasm and conviction that it will become what they want?

If he is teaching in the upper grades or in the secondary schools, will he be content to continue unison singing or will his decision be to give his pupils an opportunity to become aware of harmony as an expressive element in music through part singing?

Is the decision to be to give all pupils the same musical experiences or to make the effort to discover those who have special abilities and give them additional opportunities through which they can more completely realize their potentialities?

### CONTEST RULES

*Students in schools or private students of music are invited to submit essays not exceeding 300 words on their own experience with or impression of music by the American composer discussed on next page. The writer of the essay adjudged to be the best submitted will receive an award of a recording and three tickets to a "live" concert in his town for the writer and his or her parents. Address all essays (legibly written or typed double space if possible) to William C. Hartshorn, editor of this department, care of* MUSICAL COURIER, *119 West 57th St., New York 19, N. Y. They should be received within three weeks after the date of the issue in which the story appears, in order to be eligible for the contest.*

In the secondary schools, will the teacher of music pander to the assumed tastes of young people (judged by much of the music they experience outside of school) in the hope of becoming popular with them, or will he recognize that respect is more enduring than popularity and that, when the chips are down, his function is not to be entertaining but educative?

■ Public performance by glee clubs, choirs, bands and orchestras is of major importance in motivating careful rehearsal, but its relation to sequential instruction calls for study and decisions. For example, will the repertoire for these groups be chosen in terms of the requirements of the audiences for whom they are performing or in terms of music that will best meet the needs of pupils for musical growth—assuming qualitative standards in either case?

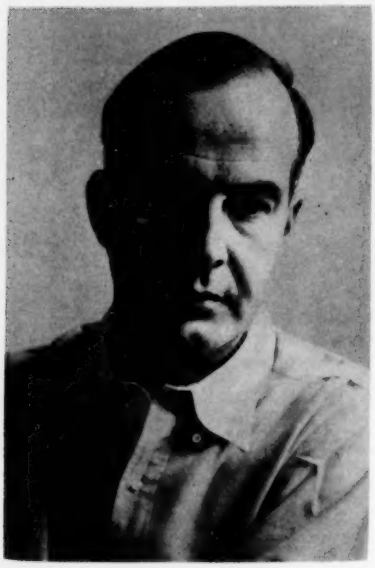
Will the decision be to work only with those pupils who give evidence of interest and ability by qualifying for elective performing groups or will an effort be made to organize a regular continuity of musical experiences for all pupils?

Will music be regarded as a subject to be studied within the four walls of the classroom, or will the decision be to bring into the school situation as much as possible of the musical resources in the community that are truly educative musically?

Will the teacher permit the inevitable fatigue after a day of teaching to limit his own musical experiences to those that he has in the classroom, or will his decision be to promote his own musical growth through musical performance and concert attendance — thereby discovering anew the recuperative potentialities of music?

The foregoing are only some of the many decisions that the music educator must make for himself. Certain of them will be the subject of future articles to be written for this page of MUSICAL COURIER by representative music educators.

# American Composers — Samuel Barber



SAMUEL BARBER was born in West Chester, Pennsylvania, on March 9, 1910. His father was a doctor and had served as the president of a Board of Education for twenty-five years. His mother's family was musical. Her sister, who married the composer Sidney Homer, was the famous contralto, Louise Homer. Both she and her husband gave encouragement and advice to their musical young nephew.

Samuel Barber began to play the piano when he was six, he was composing at seven, and soon thereafter began to study the cello. He composed his first opera at the age of ten. It was called "The Rose Tree," and its story was written by the family's Irish cook.

While in high school he organized a small orchestra which played for a fee at social events. Shortly after entering high school, however, he was advised to leave school to devote all his time to music, and at fourteen he was accepted by the Curtis Institute, where he enrolled during the first year of its existence, thereby becoming a charter student of this important institution. While there he studied piano, composition and singing.

■ When he was eighteen years old he submitted a Violin Sonata to a competition sponsored by Columbia University and it won him a prize of $1,000. Later on he won an award of $1,200 from the same school for his overture "The School for Scandal." This enabled him to go to Vienna to study singing and conducting. While there, with the help of the distinguished Karl Geiringer, who at that time was librarian for the Society of the Friends of Music, he organized a concert and made his debut as a conductor at the age of twenty-four.

Since then numerous other awards and commissions have made it possible for him to devote his full time to composition and he has written important music in all forms, his most recent work of major importance being the opera "Vanessa," which has received international attention since its performance by the Metropolitan Opera Association.

■ No doubt most young people who are students of music know Mr. Barber's "Adagio for Strings" (which in its original form was the slow movement of a string quartet) and perhaps one or the other of his "Essays For Orchestra" or his overture "The School for Scandal."

Young people will find it rewarding to investigate other compositions by Samuel Barber, many of which are recorded. A list of these recordings may be found in the excellent biography of Samuel Barber by Nathan Broder which is published by G. Schirmer, Inc. This biography is enthusiastically recommended to young people with confidence that they will find it a fascinating account of the experiences of one of the important composers now active in our country.

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## Cleveland Orchestra Educational Concerts

The Cleveland Orchestra's annual series of educational concerts, is emulated throughout America and is now spreading abroad to countries as far as Japan. Last season the orchestra played to a grand total of over 90,000 children in Cleveland, Akron and on tour. The average per season of these educational concerts is well over 50.

Artur Rubinstein appeared in two special concerts with the orchestra on Jan. 22 and 24. Fifth and sixth grade pupils. also Junior and High School students have received the benefit of these events.

## "Music for Young" Dates Set by National Symphony

"Music for Young America," a five-week series of free daily concerts (7:45 p.m.) given annually in Washington, D. C., by the National Symphony Orchestra for high school students visiting the nation's capital, will open Apr. 15 under the orchestra's director, Howard Mitchell, and continue through May 19. School groups planning to come to Washington this spring may write for free tickets on the dates they wish them. Letters should be addressed to Ralph Black, manager, National Symphony, Hotel Roosevelt, 16th and V Streets, Washington 9, D. C.

## Juilliard Names Drama Consultant

Michel Saint-Denis, distinguished French drama director, actor and educator, has been chosen as Chief Consultant in the formation of the **Juilliard School of Music's** proposed Drama Division, which will be added when the School moves to the Lincoln Center for the Performing Arts. In addition to planning for the organization and operation of the new Division, Mr. Saint-Denis will join other members of the School's staff in working with Pietro Belluschi, architect for the Juilliard building. A leading authority on dramatic training, he is an officer of the Legion of Honor, a Commander of the British Empire, a Knight of the Order of Leopold, and was awarded the Croix de Guerre in both World Wars.

## Percussion Ensemble Heard At Manhattan School of Music

Great interest was attached to the first workshop recital of the current year on Jan. 16, provided by the **Manhattan School of Music's** Percussion Ensemble, directed by Paul Price. The first performance of a work for percussion instruments by 17-year-old Robert de Castillo was heard, as was Warren Benson's Trio for Percussion. The program also included the first New York performance of "Two Miniatures" for percussion and piano of Joshua Missal and Alan Hovhaness' "October Mountain." The concert closed with Robert Buggert's Introduction and Fugue for 11 Performers.


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# College Campus and Conservatory

RAY DUDLEY, *pianist, giving a master class at Indiana University. Mr. Dudley this spring makes his fifteenth and sixteenth appearances as orchestral soloist in Toronto, playing the Liszt Concerto No. 2 with the CBC Symphony under* SIR ERNEST MACMILLAN.

### $175,000 Rockefeller Fund Gift for Electronic Music

**Columbia and Princeton Universities** have jointly announced the receipt of a grant of $175,000 from the Rockefeller Foundation for the purpose of establishing the first American center devoted to composition and research in electronic music. The two universities said the grant, which will cover a five-year period, provides for acquisition and design of electronic equipment and its maintenance, technical assistance to composers, and, in general, for the establishment of conditions necessary for realization of such a program.

The new center to be established through the Rockefeller grant will be located at Columbia University and will be administered jointly by Professor Otto Luening and Professor Vladimir Ussachevsky (who introduced this type of music to the U.S. in 1952) and, from Princeton, composers Roger Sessions, who holds the William Shubael Conant Professorship in Music, and Milton Babbitt, associate professor of Music.

### Ford Grant for U. S. Musicological Congress

A Ford Foundation grant of $50,000 will enable the International Musicological Society to hold its 1961 triennial congress in the United States. The announcement was made by Dr. J. Murray Barbour, professor of music at Michigan State University and president of the American Musicological Society, who said the September, 1961, meeting in New York City probably will use Columbia University facilities to accommodate an estimated attendance of 700 members.

Travel expenses for some 100 eminent musicologists from all over the world will be covered by the grant. The congress, held last in 1958 at Cologne, Germany, was conducted once before in the United States, in New York in 1939.

### Oberlin Wind Ensemble Tour

The **Oberlin College** Wind Ensemble of 40 woodwind, brass and percussion players has just returned from a concert tour of four Southern states. The Ensemble is conducted by Kenneth Moore, Assistant Professor of Music Education at Oberlin Conservatory of Music. Music by 17th to 20th century composers featured the programs.

### Town Hall Announces Festival of Music

Town Hall will give its first annual "Festival of Music" with three evening concerts on Feb. 2, March 2 and April 6, it was announced by Ormond Drake, director of Town Hall and associate dean of New York University's Division of General Education.

Among the participating artists will be Roman Totenberg, violinist and conductor; Mack Harrell, baritone; Leonard Rose, cellist; Eric Simon, conductor; Claude Frank, Raymond Hansen, Leonid Hambro and John Wustman, pianists. A string orchestra and a woodwind ensemble of 15 players also will perform. Composers to be represented are Bach, Vivaldi, Barber, Berg, Bartok, Debussy, Kodaly, Schubert, Richard Strauss and Stravinsky.

## ANNOUNCEMENTS

■ Establishment of the David J. Baldwin Professorship in Music at **Pomona College,** Claremont, Calif., through a $100,000 gift by the late Mrs. F. H. Freman of Beverly Hills, has been announced by E. Wilson Lyon, president of the college.

■ Dr. Allen I. McHose, director of the Summer Session of the University of Rochester's **Eastman School of Music**, announces that Sigurd Rascher, eminent saxophonist, soloist and lecturer, will be a member of the faculty next summer to conduct a special two-weeks program of study for saxophonists. From July 20 to 31, Mr. Rascher will give class and private instruction in the instrument, and will direct a saxophone ensemble. He will also lecture.

A new portrait of Ignace Jan Paderewski, painted by Stanley Gordon, a Rochester artist, was recently presented to the Eastman School of Music. The donor is Dr. Richard J. Brzustowicz, of the Rochester Polish Arts Group and an ardent admirer of the famous pianist. Dr. Howard Hanson, director of the Eastman School, accepted the gift, to be hung in the promenade corridor on the second floor of the school.

A new opera on a Western theme, "The Hunted" by Martin Mailman of New York City, a graduate of the Eastman School of Music, will have its premiere at Rochester's annual Festival of American music in the Spring.

■ Marais and Miranda, international balladeers, will return to Chicago in February for the ninth consecutive year. They will give four evening concerts on Feb. 18, 21, 25 and 28, and two children's matinees on Feb. 21 and 28. All concerts will be in Fullerton Hall at the Art Institute. The artists are again being presented by **Chicago Musical College of Roosevelt University.**

## COLLEGE AND SCHOOL PRODUCTIONS

■ The Minneapolis Symphony Orchestra, with Pierre Monteux as guest conductor, in conjunction with the **University of Minnesota** Chamber Singers and the University Choir, Walter Collins, director, presented the 12th Subscription Concert on Jan. 9. Composers included in the program were Beethoven, Haydn, Strauss and Ravel.

■ Organist Richard Ellsasser will appear with the **Iowa State College** Orchestra in Ames, Iowa, on Feb. 15, and on Feb. 19 in two concerts at **Southern Illinois University,** Carbondale, Ill., where he will also lecture.

■ The **Mannes College of Music,** New York City, presented the third and final concert for the benefit of the Scholarship Fund of the Preparatory and Intermediate Departments of the School on Jan. 16 in the Mannes Concert Hall. Program included first performance of three works by Peter Pindar Stearns, "Eight Short Japanese Songs," for soprano and piano; music set to Carl Sandburg's "Fog," for soprano and bassoon; and "Four Hakku," for soprano, clarinet and bassoon. Other soloists, all faculty members, included Jack Chaikin, piano; George Feher, 'cello; Benjamin Garry, clarinet; David Goldberger and Poldi Zeitlin, piano; Vladimir Graffman, violin; Johanna Kulback, recorder.

*(Continued on page* 44)

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■ The **Academy of Vocal Arts,** Philadelphia, presented two of its recent graduates, Carol Bergey and Spelios Constantine, in recital at the Academy on Jan. 23.

■ Augmented performance experience for students in the **University of Illinois** School of Music has been provided with the organization of two new musical groups—the Chamber Choir and the Wind Ensemble. The Chamber Choir, composed of eight singers from the Women's Glee Club and a half dozen male voices, offers opportunity for small ensemble work, not previously available in a formal organization. Conducted by Russell Mathis, this group adds variety to musical offerings of the Women's Glee Club concerts. The Wind Ensemble, conducted by Prof. Robert Gray, is an informal organization of 40 woodwind and brass players who study musical literature for both large and small ensembles of these instruments. Emphasis is chiefly on reading and study of this music, rather than on public performance.

■ A production of the musical comedy "Pajama Game" will be included in the winter term series of concerts and recitals announced by the **Michigan State University** music department, with four performances, Feb. 18-21. It will be a joint presentation of the Speech, Drama and Music Departments.

On Feb. 8, the Winter Term Collegium Musicum is scheduled, with Dr. J. Murray Barbout as commentator. Among other activities and productions, the Winter Term concert of the Concert Band, directed by Prof. Leonard Falcone, will be presented on March 1. On March 8 the Honors Concert by M.S.U. Symphony, Louis Potter, director, will feature student soloists and composers in Fairchild Theatre.

■ On Jan. 17, distinguished faculty-artists of the **Music School of the Henry Street Settlement,** New York City, were featured in recital at the Playhouse. Beatrice Krebs, contralto, was heard in a Haydn cantata and songs of Mozart and Mahler; Harry Cumpson, well-known for his piano performances of Bach works, presented compositions of this composer, and Signe Sandstrom, 'cellist, played works of Fauré and Martinu.

■ Grace Bush, composer, writer and lecturer, who has presented many programs of her works throughout the country, gave her lecture "Repossessing America" at the Lafayette Ave. Church, Brooklyn, on Jan. 25. On Feb. 25 she will be heard in her program, "Famous First Ladies on Parade," before the New Horizons Club at the Hotel Earle on Washington Square, New York, at 8 p.m. following a dinner meeting. Miss Bush will also visit Florida and Tennessee to give some of her religious programs, illustrated with her own sacred songs. Of these, "Bless the Lord, O My Soul," a setting of the 130th Psalm, was recently published by Wesley Webster in California.

■ The **Pomona College** department of music and the Valley Chamber Music Society presented the Los Angeles Horn Ensemble, a group of musicians from the Los Angeles Philharmonic Orchestra, on Jan. 18 in Bridges Hall of Music on the Pomona campus.

■ The Museum of the City of New York sponsored a recital under the auspices of the **Juilliard School of Music** on Sunday afternoon, Jan. 10, one of the Museum's weekly series of concerts. Benjamin Wilkes was the tenor soloist, singing a program of Beethoven, Brahms, Schumann, Massenet, Puccini, Powell, Quilter, Warlock and Barber compositions.

■ Works by 27 Midwest composers were played at the seventh annual festival of the University Composers' Exchange at **Washington University,** St. Louis, Mo., Nov. 21-23. Twenty of the composers and many others attended the six concerts in Graham Memorial Chapel. More than 500 turned out for the Saturday night program of choral and chamber music.

Works were performed by Washington University's Chamber Orchestra, conducted by Leigh Gerdine; the Choir and Men's Glee Club, both directed by Donn E. Weiss; the Women's Chorus, led by Gilbert A. Brungardt; the Kirkwood (Missouri) Orchestra, under Laurent Torno; the **Valparaiso University** Chapel Choir, conducted by M. Alfred Bichsel; and solo instrumentalists and vocalists from Washington University and other universities.

■ The Westwood Musical Artists, founded by Louis Kaufman, violinist, have announced their second series of concerts, "Three Evenings with Great Composers," devoted to rarely heard works of Beethoven, Schumann and Dvorak. These events will be presented by the Committee on Fine Arts Productions at Schoenberg Hall on the UCLA campus on Sunday evenings, Feb. 8, Mar. 1 and 22.

■ The UCLA Opera Workshop, Jan Popper director, presented "Opera Highlights," four gala evenings of scenes and acts from various lyric dramas, on Jan. 8, 9, 10 and 11 in Schoenberg Hall at the University of California at Los Angeles. Among the works from which excerpts were drawn were "Thais," "Elektra," "Werther," "Manon Lescaut," "Turandot" and other operas.

■ Peter Bornstein of London, violinist, played works by Corelli, Purcell, Vitali, Bach, and Leclair on the evening of

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*The Bruckner Society of America presents a bronze plaque honoring its late president,* DR. MARTIN G. DUMLER, *composer, to NYU's Music Library, in the University's Main Building at Washington Square.* ROBERT G. GREY, *executive secretary-treasurer of the Society, turns over the plaque to* DR. ERNEST HETTICH, *director of the University's libraries. The plaque, which bears Dr. Dumler's likeness, was designed by painter-sculptor* WILMA PREZZI *and will hang in the Music Library.*

Jan. 9, at Studio 7D, 162 West 54th St., New York. The program was the first of a lecture-recital series on music composed for the violin during three centuries. The recitals on alternate Friday evenings through Mar. 20 are being presented by the Behre Piano Associates.

## CONTESTS AND AWARDS

■ The Baltimore Chamber Music Society has awarded a $1,000 commission for the composition of a special work to Leon Kirchner. The recipient is among the most prominent modern American composers. At present, he is professor of music at **Mills College,** Oakland, Calif., and has recently been appointed visiting Slee professor of music at the University of Buffalo. Mr. Kirchner's composition will be premiered during the Chamber Music Society's 1950-60 season.

■ Complete plans are available for the 27th Annual Tri-State Music Festival. This annual music classic of the Southwest is held each year in Enid, Oklahoma, sponsored by **Phillips University** and the citizens of Enid. The 1959 dates are April 29, 30, May 1, 2. The series will feature a large number of nationally prominent conductors, adjudicators, composers, music specialists and virtuosi. The events are scheduled for school orchestras, bands, choruses, bugle and drum corps, glee clubs, stage bands, woodwind and brass choirs, ensembles and soloists. Entry deadline for membership in the 1,000 piece Tri-State Symphony, Band, and Chorus of selected students is March 1. All other participation and competition entries must be made on official blanks and postmarked by April 1. For information address: Tri-State Festival Manager, Dr. Milburn F. Carey, University Station, Enid, Okla.

■ Extension of the closing date for Student Composers Awards 1958 from Feb. 15 to March 1, 1959, was announced by Carl Haverlin, President of Broadcast Music, Inc. (BMI), which annually sponsors the competition. Prizes totalling $9,250 will be awarded to Americans and Canadians under 30 on Dec. 31, 1958, who are enrolled in accredited secondary schools, colleges or conservatories, or engaged in private study with recognized and established teachers. The permanent SCA Judging Committee is made up of William Schuman, composer and President of the **Juilliard School of Music;** Earl V. Moore, Dean, School of Music, **University of Michigan;** Henry Cowell, composer and teacher; and Claude Champagne, Assistant Director, **Quebec Provincial Conservatory.** The group will be augmented by other leading composers and interpreters of music.

■ Audition applications for the annual Young Artists' Contest at the 92nd St. YM & YWHA are now being accepted. The auditions will be held during May, 1959, with the winner receiving a debut recital in the "Y's" Kaufmann Concert Hall, plus a $100 fee. The contest is open to young artists — pianists, violinists, cellists and singers—who are ready for a major debut and who have not as yet made such a debut in New York City. Application should be made to Dr. A. W. Binder, Music Director, YM & YWHA, Lexington Ave. at 92nd St., New York 28, N. Y.

■ Fausto Cleva, conductor of the Metropolitan Opera, was awarded the Order of Merit of the Republic of Italy, which carries with it the title of Commendatore, at a backstage ceremony on Dec. 22 at the opera house, between acts of "Manon Lescaut." The decoration was conferred by the Consul General of Italy, Marquis Ruggero Farace de Villaforesta. The conductor's wife and daughters, Maria and Wally, were among those who attended.

■ Pablo Casals, famous cellist, has been awarded the honorary degree of Doctor of Humane Letters from Bard College, Annandale, N. Y. The presentation was made in a special ceremony at Casals' home in San Juan, Puerto Rico, on Jan. 9 by Gov. Luis Munoz Marin.

■ Baylor University, Waco, Texas, recently conferred an honorary degree of Doctor of Humanities on Van Cliburn, pianist.

■ Rosina Lhevinne received an Award of Honor from the Federation of Jewish Philanthropies of New York for her distinguished career as a teacher, at a Festival of Music held on Jan. 29, in the Grand Ballroom of the Hotel Astor.

■ Anne Hull was chairman for the dinner given by the Choral Foundation at the Harvard Club in New York on Dec. 10, when the Tripos Award was presented to Henry S. Drinker, of Philadelphia, for his "invaluable contribution to American choral life in founding the Drinker Library and translating and publishing texts of vocal works." The speakers were Katherine Drinker Bowen, noted author (who some years ago studied violin at Peabody Conservatory); William Schuman, president of the Juilliard School of Music; Samuel Rosenbaum, of Philadelphia; Margaret Hillis, choral conductor; and Miss Hull, who holds a Peabody diploma.

■ Anna Manicone, 19-year-old pianist from Jackson Heights, a music major at Queens College, won the auditions for the Queens College Orchestral Society Award for 1959, it was announced by Dr. Boris Schwarz of Flushing, director of the Orchestral Society. The prize consists of a cash award of $50 and a performance as featured soloist at the next concert of the Orchestral Society on April 18, when Miss Manicone will perform the "Emperor" Piano Concerto by Beethoven. She is a student of Nadia Reisenberg. L. C.


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MAUD SALTER (MRS. LESLIE E. SALTER) *of Flossmoor, Illinois (suburb of Chicago), entered fifty pupils in both Guild Piano Auditions and Composition Test and plans to so continue. As part of her students' preparation she holds monthly "piano parties" stresses scales and cadences, and presents a trophy to the best prepared.*

### Texas Is Van Cliburn's

**Grace Ward Langford** was chairman for the Fort Worth Piano Teachers Forum on the occasion of the dinner in honor of **Mr. and Mrs. H. L. Cliburn** and their famous son, **Van Cliburn,** at the Ridglea Country Club November 30. **Mrs. W. Robert Hewett** presided, and **Web Maddox** was master of ceremonies. Some 600 guests came from many parts of Texas, including **Dr. Irl Allison, George Anson** and **Marion Dougles Martin.**

On Nov. 6, Baylor University awarded a doctorate to Van Cliburn during the "Conference on American Ideals." The noted visitor also played the Tchaikovsky Concerto No. 1 with the University Orchestra.

### "Guild Repertoire"

**Irl Allison, Leo Podolsky, June Davison** and **Ardella Schaub** have combined forces to produce "The Guild Repertoire" in order to have available carefully edited music from early and late classics, romantic and contemporary periods, graded especially for Guild auditions. Their "new moon" is now "in orbit" and is available at music stores.

### Pianist "Captures" Washington

**Cecile Genhart,** head of the piano department of the Eastman School, sent clippings from Washington papers regarding her pupil, **Stewart Gordon. Day Thorpe** of the Washington Star compares Gordon to Gieseking and Schnabel and says: "His command of piano dynamics is sensational." **Paul Hume** of the Post wrote of the Gordon recital: "An event of such magnitude that we shall be unbelievably fortunate if it is even approached by any other pianist this season."

### Miami Piano Festival

Miami Beach Auditorium was the scene of the second annual "Greater Miami Piano Festival" with 500 participants "manned" by Guild members **Gertrude Ellis, Elizabeth Warner, Margaret Brooks Grubb, Peggy Neighbors,** and **Wilma Spratlan.**

### Kansas City Convention

Feb. 24-28 will see many Guild teachers attending the Music Teachers National Association convention in Kansas City. But more would be at these conventions if the meeting were held at a more convenient time.

*With* RUDOLPH GANZ *acting as judge at the Iowa State Music Teachers Association, first place in the High School senior group was won by* GORDON STEEL *(r.), Huxley, pupil of* DR. IRA SCHROEDER, *Dean at Iowa State College; first place in Intermediate Division was accorded* BILL JONES *of Des Moines, pupil of* CORNELIA HURLBUT. *Drs. Ganz and Schroeder and Mrs. Hurlbut are all Guild members.*

RUTH MOSES, *Guild Chairman of Santa Ana, addressed the California State MTA Convention on "The Piano Teacher—1958." She has produced many winners of Guild Diplomas, Paderewski Medals and Scholarships.*

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**Hedy Spielter's** sixteen-year-old **Sheila Minzer** is playing all of the 48 Preludes and Fugues of the "Well-Tempered Clavier" at Carnegie Recital Hall in two recitals, Jan. 17 and Feb. 14. She attends the New York Professional Children's School.

The names of the performers on the program of the Christmas Musicale given Dec. 6 by pupils of **Shirley** and **Charles Adams** of Berkeley, Calif., read like a list of delegates to the United Nations. Few nationalities are left out, but they all played well-known classics, with Bach prevailing.

**Jonathan Bowers** gave a recital on Nov. 13 in Jacksonville, Fla.

**Irwin Gilman,** flutist, and **Arthur LaBrew,** pianist, gave their second recital of the season on Jan. 6 at Detroit Institute of Arts.

**Elizabeth Nucci,** pupil of **Viola Zufelt** of Detroit, won the Guild H. S. Diploma and Paderewski Medal.

Fifty-two Guild students won the $100 scholarships this year, most of them upon completion of High School. They came from 22 States; the majority of them are majoring in music in college.

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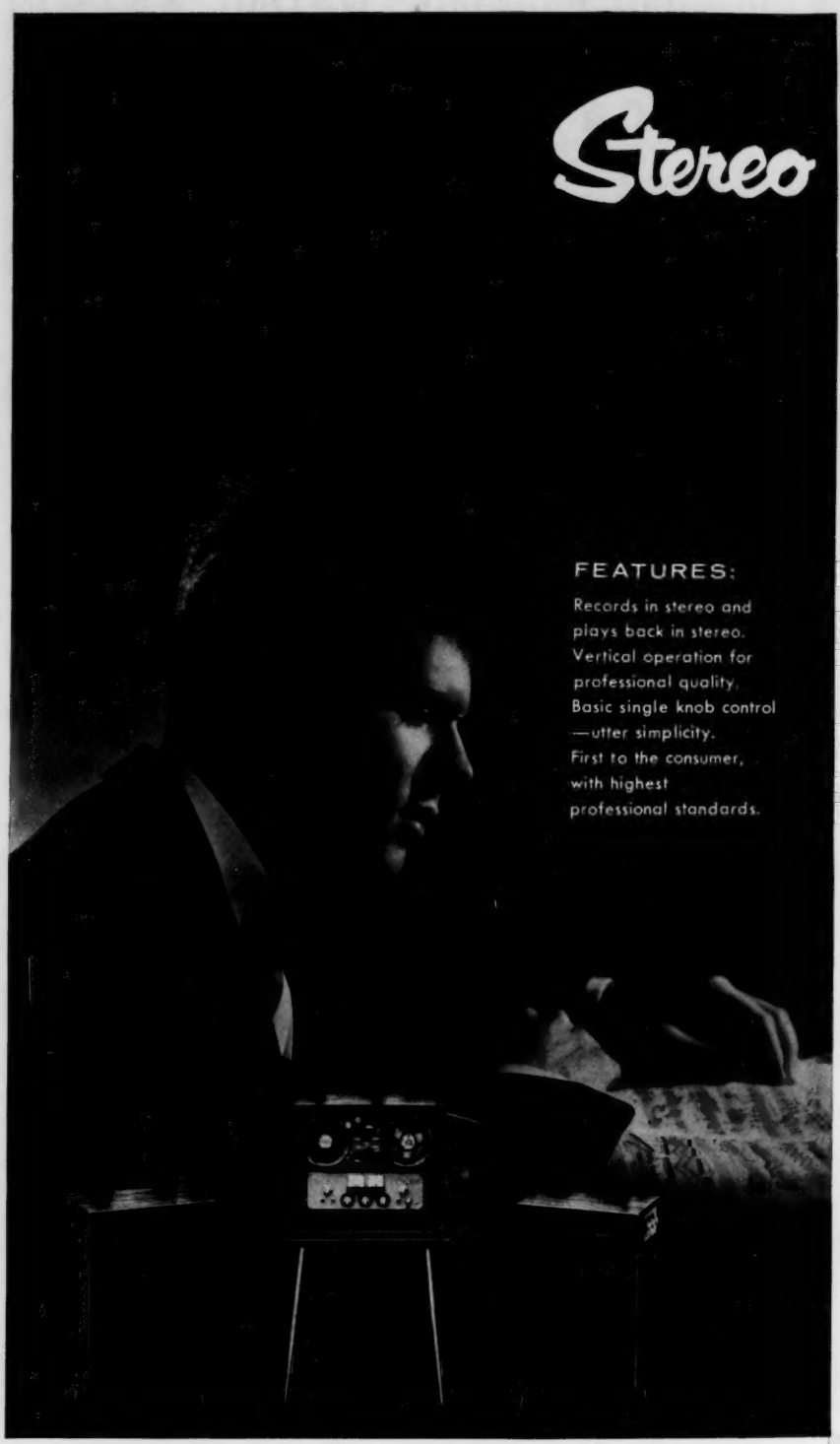
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